

The Organ World.

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

An able and valuable Paper on this subject was read on December 17, by Mr. John Belcher, F.R.I.B.A., before the Royal Institute of British Architects, Mr. A. Waterhouse, R.A., the President, taking the chair. The "Builder" gives a report of Mr. Belcher's Paper from which the following extracts are made:—

The author considered that the development of ecclesiastical music of late years forced certain problems upon the attention of the architect, and that in church planning the position of voices and instruments had now to be considered. The first introduction of organs was in the seventh century, but they were generally used in conjunction with other instruments. Minstrels' galleries might still be found in small churches, the west end being the favoured position. From Henry VIII. to Queen Elizabeth instrumental music was still adhered to. It was only fifty years ago that 32 ft. pipes were first used in England, although on the Continent the organ became very large at the end of the fifteenth century, reaching a climax in the seventeenth and eighteenth centuries. In most cases they were forced to migrate from the chancel to the west end, in some to the transept, and where neither position was available they were relegated to the triforium of the nave. The choir being seated in the chancel, the position of the organ near them seemed essential, but other eventualities, such as additional bodies of singers and an orchestra, had to be remembered. In future church planning these requirements would have to be considered. The organ should be in a position not less or much less in height than the nave and transepts, the so-called "organ-chamber" being a mistake. A good foundation tone was always necessary, to secure which speaking-room had to be provided for 8 ft., 16 ft., and even 32 ft. pipes on the pedal-organ. These dimensions had to be considered in providing sufficient space. The top of a chancel-screen or rood-loft was hardly a suitable position for an organ of any size, as, although attractive from an artistic point of view, it was prejudicial to the organ tone. Organists and organ-builders generally considered that in fairly large churches the organ should be raised about 12 ft. above the ground, and a divided organ could not be recommended. Proper and easy access to every part for repairs and tuning should be provided, and attention given to the position and space for the "feeders." An equable temperature was also important. The organ-case might be treated as an enclosure, in the way usually adopted by the Italians, having no special relation to its contents, wholly or in part concealed; or in the general, and as the author thought appropriate, way, of using some of the pipes themselves as decorative features in a frame-work enclosing the other parts of the organ. The use of iron in the construction of an organ-case he protested against, while wood was a material in sympathy with the organ, and the most consistent for the construction of its case. Sound travelled so slowly that any division of organ or orchestra was destructive of precision, and they should therefore be compactly arranged, and as far as possible on the same plane. Mr. Belcher described a sketch of a plan by himself to illustrate his meaning. The organ was placed in a special transept, east of the great transept, equal in height to the rest of the church, and forming the western end of the morning chapel; it was virtually open on three sides, but was slightly sheltered; outside the main wall, and between the buttresses, a staircase with a wide landing served as a tuning place for an orchestra before entering the gallery; this gallery, projecting into the chancel, gave space for an orchestra, which might be extended eastwards if required. The floor of the organ was 12 ft. from the ground, the music gallery was lower, and as the floor of the chancel was raised by steps, all the performers were brought into close relation with each other and the organ. The usual north transept afforded an excellent position for grouping large bodies of voices adjoining the organ and orchestra, and easily under the control of a conductor at the western angle of the gallery. A corresponding gallery on the opposite side of the chancel would provide for female singers at ordinary services.

The President called upon Mr. Statham to open the discussion.

Mr. H. H. Statham proposed a vote of thanks to Mr. Belcher for his exceedingly practical paper, which had the merit of showing how

much useful suggestion could be got into a very short space. To have the subject taken up from a musical point of view by an architect of Mr. Belcher's ability showed that architects were coming to consider its importance, and to look at it in a practical manner. After the remarks which had been made that evening, he hoped they might all feel that the "organ-chamber" was doomed. He had suffered from that for many years, for to put an organ in such a position was one of the most cruel things that could be done. The difficulty, however, was that the subject was a complicated one, which could not be considered purely from the musical point of view. The architect had to consider, in the first place, ritual; in the second place, the position of the organ with regard to the singers; and, in the third place, the painful subject to which Mr. Belcher had referred—viz., money. He believed that if they proposed, in accordance with some of the illustrations shown, to put the organ at the end of the chancel, or behind the high altar, most clergymen would look black upon them. Musically speaking, however, he considered that to be the best position for the instrument. The organ should have a central position, where it would sound well down the church; it should be near the choir, which again should be in front of the congregation in the chancel; so that all these requirements tended to indicate that position, unorthodox as it was, as the best from a musical point of view. Next to that, there was no question that the best situation, especially for a large organ, was the old position at the west end. Such an instrument as would be placed there was, of course, far larger than was necessary to accompany the choir, but it must be remembered that the organist also wanted to show off his powers, and play his fugue after service. An organ placed at the west end was, however, in a disadvantageous position for supporting the choir. There was one way out of the difficulty, which Mr. Belcher appeared rather to object to, viz., the long movement system, for which we had now the aid of electric action. In a large church, and where there was plenty of money, the solution would be to have a small choir-organ close to the singers, and a large organ for grand musical effects, at the other end. Both instruments could be controlled from the same key-board, and he was compelled to differ from Mr. Belcher when that gentleman said it was a disadvantage for the organist to be away from his instrument. So long as the connection was all right, it was rather an advantage than otherwise, for the player near a large organ seldom knew fully what he was doing, or how the instrument sounded at the other end of the building. Therefore, when there was unlimited money, it would be well to have a small organ to support the choir, and a large one for grand organ purposes, and for accompanying the congregation when necessary. With regard to the choir-organ on the screen, after many years of hearing and playing cathedral organs, he believed that if an organ sounded harshly in that position, it was the fault of the instrument. It was curious to hear this position now referred to as architecturally good but musically bad; a century or two back the opinion was the reverse, and Wren complained that St. Paul's was spoiled by the prominence given to the "box of whistles." He (Mr. Statham) thought that musically the position was a magnificent one, the instrument having full space to develop its sound; but the reason why the organ was taken off the choir-screen in cathedrals was that it began to get so large, and the system of sticking it all about the building was then adopted. He was astonished, on his first visit to Worcester Cathedral, to find the organ-pipes standing about in all directions in the choir aisles; and that, of course, took away all unity from the instrument. In a cathedral where there was a large organ, he would be inclined to put the manual-pipes in the old position on the screen, and the pedal-pipes by the side down below. From a musical point of view, he maintained that the old screen position was a fine one. He very much agreed with what Mr. Belcher had said as to some of the modern organ-cases, and the mere sticking-up of the pipes without any attempt at design, so often to be noticed. He liked to see the pipes in the front of the instrument, better than a mere ornamental case, which had no suggestion of an organ. The pipes, however, should not be taken far from their wind-chest. When pipes were taken off the place whence they received their wind, the wind was conveyed to them by tubes, and it was desirable not to have these too long and too complicated; so that when an architect was planning a case for a large organ, he should be content with a few pipes in front; and let the organ-builder have the pipes as near the sound board as possible. Sometimes the pipes were planted here, there, and everywhere, and the unfortunate builder was at his wit's

end to get the wind to them. In regard to the design of the cases, the large pedal-pipes were mostly of wood, and were generally kept in the background, but he had sometimes thought they might be made fine use of in designing, as a contrast to the metal pipes. One place where they had been so used was at St. George's Hall, Liverpool, where Cockerell designed the organ-case, placing the metal-pipes in front, and putting the 32-ft. wooden pedal-pipes in a semicircle behind the organ, where they formed a fine background to the design of the front.

Mr. William White seconded the vote of thanks, and said that this was a subject which he did not remember having heard discussed by the Institute before, though it was one of the most practical questions of English Church arrangements with which architects had to do. He entirely agreed with Mr. Statham as to the necessity for two organs in large buildings. These would hardly be required in the case of small buildings, but in large buildings there ought to be a choir-organ and an organ for purposes apart from the choir. The chancel-screen was a very good situation for the choir-organ if it was kept sufficiently low, and prevented from interfering with the general effect of the building; in other words, a large choir-organ ought not to be erected in a small building in such a position that it would entirely screen the architecture of the chancel, and bring the pipes so near the roof as to be unpleasant. Reference had been made to the western organs in the Roman churches, but he did not think it was quite a question as between the Roman and English Churches in regard to that matter; the question was as regards the manner in which the service was conducted, because in the English Church they had chiefly to look to the congregational use of the organ; or, in other words, it was to be a congregational service, and not merely an æsthetic one. There were portions of the service which ought to be æsthetic, and to be merely listened to by the congregation, and on that account the western organ was essential. A great deal had been lost in the English Church by the utter abandonment of the orchestral support of the singing, and its being superseded entirely by the organ. When there came a change in the services of the Church, there necessarily came also a change in the descriptions of the accompaniment; and instead of its being a reformation, reforming the orchestra in the western gallery, there was a radical measure of simply sweeping it away. As regards the purpose of the æsthetic part of the service, it was impossible to look for any æsthetic service in the bulk of village churches; therefore the service must be almost exclusively congregational, supported by the choir in front of them, and not drowned by the organ. There was no doubt that the organist, thinking of musical effects apart from the congregational service, would strive for a large organ, and, he believed, there was not one organist in ten who did not care more for his organ than for the choir. With regard to placing the seat under the front of the organ, he had met organists who very much preferred that arrangement, because it gave them a little shelter from the great noise of the instrument. His first desire in constructing an organ-case was to ascertain the views of the organ builder and the organist, and then to adapt them to the purposes of the building.

Mr. C. F. Hayward said he was particularly pleased to hear what Mr. White had said, because he felt that organs were very often overdone in churches, not only in the manner in which they were used by the organists themselves, but by the organs being made too large for the building. He knew a case in point where they had not suffered from the unfortunate disease of want of money, but where, on the contrary, they had had rather too much of it, and where it would have been really better had a few hundred pounds less been spent upon the instrument. The result of it was that the pipes reached nearly to the top of the building. The result of this organ was that every time the service was performed the choir was drowned, and the congregational worship was overridden by the amount of actual noise that came from this huge "box of whistles." This same instrument was blown by hydraulic power, which was applied in such a way that there was a continual squeaking going on even during the period of the service when there should be absolute quiet. It was delightful to him to hear Mr. White revive the desire for instrumental music of another kind than that of the organ. The organ nowadays seemed to take away all sort of interest in the instrumental music which used to be performed in the churches. He was old enough to remember when the village choir had flutes, violins, and every kind of instrument that could be employed in the service, but now it would be extremely difficult, he believed, to get

such a support to the organ. When that occurred, it was extremely delightful to him. With regard to cases, the finest organ he believed, in a secular building, was one with no case, and where the pipes could not be seen. He referred to that designed by the late Mr. W. Burges for the Speech Room at Harrow School. There the organ was placed behind the platform, which was 5 or 6 ft. away from the end wall, the place between the platform and the wall being occupied by the instrument. That seemed to bear out what Mr. Statham had said, that the best position for the organ in a church was between the altar and the east-end, and if the altar could be placed some 10 or 20 ft. away from the east wall, the organ might be built behind it. As to placing the organ at the west end, he believed that the organ in Amiens Cathedral was placed 40 ft. high on brackets against the western wall. The effect was very fine when the choir-organ was being played, supplemented by bursts of music from the western organ, which gave the æsthetic effect that had already been spoken of.

Mr. Ralph Nevill observed that there were many tempting byways to lure them from the strictly architectural discussion of the subject. One of the most important practical points brought forward was that of placing the organ at the east end, behind the altar, which they had been told by Mr. Statham,—who was an authority on the matter,—backed up by Mr. Belcher, would be an excellent place as far as regards sound. He himself did not see any possible objection to it, because most of the church builders were only too glad of an excuse for not having to put in an east window, because, for artistic effect, it was better without a light there. It was not necessary to show the organ-pipes in such a position; but he saw no reason why the face of the organ towards the congregation should not be treated like a large reredos,—coloured with painting and woodwork. That would be a most appropriate cover and screen for the altar, and would add to the ornamental ending of the church, especially if it utilised the apsidal form. He agreed with Mr. Belcher,—from studies he had made in connexion with sound,—that a certain amount of compression was desirable to give the full value and volume to the sound which came from the organ, and he also considered it would be well to have the organ a little way off from the choir. By so doing the choir would have a better chance of being heard than where the organ came nearer to the congregation. Mr. Statham had spoken of the screen being a good place for the organ, but that depended upon where the congregation were seated. In a cathedral there would be sometimes the congregation in the choir, and sometimes the congregation in the nave. When the congregation was in the choir, the screen might be a good place for the organ, because then the organ was further from the people than the choir. But he did not consider it was a good plan to have the choir in the ordinary place, and the organ standing between them and the people in the nave. No doubt a western gallery was the finest place for the organ. At the Pro-Cathedral at Kensington, in Monsignor Capel's time, the effect of the music from the fine organ rolling over the congregation was certainly superior to anything he had heard. But then came in the difficulty that it was necessary to have the choir-organ as well, and he could not agree that an organist could produce the best effects on detached organs by means of electricity.

Mr. E. J. Tarver said that in Mr. Belcher's plan the organ was placed on the north side, and he believed that organ-builders considered that the best place for equability of temperature.

Mr. George Aitchison, A.R.A., said that there was little of the beautiful to be seen in the organ-cases. In fact, he only remembered one which showed any merit, viz., one at Siena, to be seen in Mr. Hill's book on organs. The Spaniards also were the only people who set out their organ-pipes like the trumpets to be seen on the bassi-relievi of the ancient Romans.

The vote of thanks was then put, and carried by acclamation.

Mr. Belcher, in replying, said that Mr. Statham had spoken rather from the organist's point of view, while he had rather treated the subject from that of the architect. When the organ was put on the screen, the volume of sound was apt to overshadow the voices of the choir when the congregation were in the nave, and that arrangement was only adapted to an organ of small size. For ordinary purposes where the choir were seated in the chancel, the west-end organ was inconvenient. He had been rather considering the best position for the organ in a moderately sized church, in which case it would hardly be wise to provide two instruments, though in a cathedral some such arrangement might be attempted. He gathered from Mr. Statham that both organs might be played from the chancel. (Mr.

Statham: "It has been done.") The Amiens Cathedral organ was a fine one, but even in that case, there was a little too much reflected sound. The Haarlem organ had the advantage of being spread out, so that it could all be seen. It had no swell, and therefore required a great number of stops to give diversity. Plenty of space was necessary for an organ, so that there might be easy access to every part of it from the inside.

Organists will read these quotations with interest, and force is lent to Mr. Belcher's opinion by the fact that he is, like Mr. H. H. Statham, an accomplished musician. He, Mr. Belcher, has lectured before the College of Organists on a kindred subject: and it is gratifying to note the growing interest taken in the matter by our ablest architects. The hope must be expressed that Mr. Belcher's entire paper will be placed presently before the reader.

ON HARMONISING MELODIES.

BY CHARLES JOSEPH FROST, MUS. DOC., CANTAB, F.C.O.

One of the first requirements of a musical student after he has made acquaintance with the different harmonies that are in use, and which he has to learn from his text book; is to be able to harmonise a melody. There are two ways of doing this, one on paper, the other at a keyboard, and both ways are necessary for certain examination purposes, but at present it is proposed to consider it as far as paper work alone, is concerned.

One of the first points to be noticed is the key, for of course a short melody which is detached from any immediate surroundings must be begun and ended in *one* key. Some melodies of apparently vague tonality, would seem to be begun in a major key and close in its relative minor, or the reverse; and to harmonise such after either plan would be unwise because of its involving a close in a different key to the start. A closer examination will generally prove that the melody may be harmonised at the beginning and at the close, in one or other of these two keys; even though during the course of it, it may be necessary to modulate to the relative key. Provided the two ends can be in one key, there will be no objection to the modulation to the relative key during the course of the melody. This is so little a modulation, that many writers change from one key to the other without knowing it scarcely, and their music is apt to acquire a vagueness of tonality in proportion. The key of the piece being settled, the next point for consideration is whether any real modulations are desirable, and if so, what; or whether it is not better in so short a piece of work to remain in the tonic key throughout.

One of the greatest guides to a settlement of this question, would be the rhythmical divisions of the melody itself. As a rule, the melodies set for examination papers are eight bars in length when of the ordinary common time. In the case of shorter bars to make them of as much importance they must extend to as much as twelve or sixteen bars. The music will be found to group itself up as a rule into phrases, sometimes shorter, sometimes longer; so that a melody of eight bars, may group itself into two four-bar strains, or four two-bar phrases. In cases of this kind, if, half way through, the melody invites a modulation into the dominant key, it will be far better to let it go naturally into that key, rather than avoid doing so by trying to mate it with harmonies connected with the tonic key, with which it would seem to be ill suited. If a modulation is thus carried out at this point into the dominant key, it will not be amiss for it to have a full close in that key, at the half-way point, if the melody admits and invites it; otherwise, in such a short thing as an eight bar melody, a perfect cadence is to a large extent undesirable, more particularly in the tonic key. Therefore if a perfect cadence is admitted anywhere but at the close, it should scarcely be nearer to the close than the half-way point, or nearer to the beginning than that either, and this perfect cadence, should always be in the dominant or some nearly related key, and never in the tonic. More closes than this would scarcely be wise in so short a piece of work, indeed a large percentage of the melodies, would be harmonised best without a perfect cadence at all except that at the end.

The key and modulations being decided upon, perhaps the readiest way of working out the harmonies will be to add a figured bass to the melody. Some gifted with good retentive memories and quick imaginations can think out the whole thing at once, but these

are the exception rather than the rule, and the majority will work with more deliberation, and after a plan somewhat like that suggested. In doing this it can be borne in mind that the added figured bass is your own, and not a fixture; therefore, if any difficulty arises, in working out the parts, it could be renounced, or part of it, at once in favour of another which might prove more workable; and so eventually good result might be achieved. If this can be done pretty quickly, and time is not too precious, a good plan is to jot down the outline of several figured basses, so that a selection of the most workable and most desirable can be made. This will often result in the adoption of neither, but of an amalgamation of them. Of course old hands at the work can from the outset see the utmost that a melody can yield, and go to work accordingly; but even they may considerably touch up their work after it is planned out. These words, therefore, are scarcely addressed to them, so much as to the class of student who is preparing for examination work.

As a rule, students accustomed to work out harmony exercises from a theoretical text book find more difficulty in designing the harmonies, than in working out the part writing, for the simple reason that in working out set basses they get plenty of practice in that direction and not in the other; for even though they may write basses of their own to practice the various steps in harmony at which they are working, after the set text-book exercises are done; still these are not so frequently done under a given melody, though why they should not be practised more in this way there seems scarcely any reason to shew. On this account, with such a state of things existing, quicker and more extensive practice is obtained by merely adding figured basses to melodies, leaving the working out as not requiring so much practice.

With regard to methods of working out the harmonies to given melodies there are one or two points to be considered.

First, there should be a certain amount of contrapuntal interest without making the work like a counterpoint exercise. On this account the fifth species in all parts is about the most interesting to have in mind as a kind of ground work to work upon; but it has to be borne in mind that the species need not be adhered to, and so is not to govern the thing, but to be made of real service in working it out.

Secondly, it must have real harmonic interest. On this account anything harmonised after the style of a Sankey Hymn Tune, or a Jackson Te Deum in F, with its alternate tonic and dominant harmonies throughout, occasionally relieved by the subdominant chord, will not be deemed very meritorious. Interest should be maintained not by a lavish and indiscreet use of modern harmonies, so much as by a judicious admixture of diatonic and chromatic work, that will at one and the same time display a students' knowledge and his musicianship.

It requires great discretion to discern what is most suitable in the way of harmonies and treatment of a given melody.

What would be suitable, and even most desirable in one, would be most unsuitable in another. A florid kind of melody for instance, might require some steady-going sustained harmonies to clothe it with anything like consistency, while to put anything like similar treatment, to a staid and most deliberate melody would be to make it most uninteresting possibly, as it would depend upon more active interest from the harmony.

Finally, a student should never spoil his work by trying to air his knowledge. He may be able to introduce every harmony in existence nearly, and treat them in the most orthodox manner, within the short space of a harmonised melody, but the question is, are they suitable? do they make good music? would not something more simple be better?

His great consideration therefore must be to clothe his melody with the harmonies most consistent to its nature and capacity, and to produce a little piece of music, which shall be perfection in its way, so as not to create the slightest desire in the most mature artist to alter a single note either in the original melody, or the added harmonies.

Some very fair work of less experienced students is frequently marred by some unnatural and unmusical treatment of an unfortunate note of the melody here and there. It is treated in such a way, that it makes a musician anxious to alter that note of the melody, for another which would sound much more musical with the harmony, with which the student has harmonised it. When this defect is shewn to such a student, they are very prone to look upon it as a fault in

the melody itself, by their quick answer that being the given melody they cannot alter it. They are somewhat slow in seeing that their treatment of it is faulty; if it leaves the slightest desire to alter a single note of either melody or harmony, and that with another treatment, that unfortunate note would sound right enough.

It is hoped that these few remarks may lead any students who may shortly have to satisfy examiners, to bring as much thought as possible upon their work, so as to make their result produce the impression of its being music, rather than a worked out puzzle.

HANDEL AT ST. PAUL'S CATHEDRAL.

In Mr. J. S. Bumpus' valuable and able articles now appearing in the "Musical Standard" on the "Organists and Composers of St. Paul's Cathedral," Handel's visits to the organ are thus spoken of:—

During the earlier years of Greene's tenure of the organistship of St. Paul's, an unwieldy figure in a great white wig (well known to musical London) might frequently have been seen at the cathedral, crossing the empty space under the dome, presently disappearing under the organ-loft, and entering the choir. It was no less a person than George Frederick Handel, who was extremely fond of rambling down from his house in distant Brook Street to attend afternoon service, and to play upon the organ afterwards. Handel had a great liking for Father Schmidt's noble instrument, gaining access to the keyboard through his friendship with Greene.

The main attraction for Handel in the St. Paul's organ was the circumstance of its possession of a set of pedals, at this time quite a rarity in English organs. Burney, the musical historian, writing an account of the Handel Commemoration of 1784, informs us that "on Handel's first arrival in England, from Greene's great admiration of this master's manner of playing, he had sometimes literally condescended to become his *bellows-blower*, when he went to St. Paul's to play on that organ, for the exercise it afforded him in the use of the pedals. Handel, after evening prayer, used frequently to get himself and young Greene locked up in the church together; and in summer often stripped unto his shirt, and played away until eight or nine o'clock at night."

It is not to be wondered that the composer of the grand *Organ Concertos* should have delighted to play upon an instrument whose compass not only extended down to the 16-foot C, but whose tone was then by far the most superb in the British Isles.

When some additions and improvements were made to the St. Paul's organ in 1724, we are informed in a contemporary newspaper called "Applebee's Weekly Journal of August 29, that, "their Royal Highnesses the Princess Anne and Princess Caroline came to St. Paul's Cathedral and heard the famous Mr. Handel (their music-master) perform upon the organ; the Rev. Dr. Hare, Dean of Worcester, attending their Royal Highnesses during their stay there."

At the conclusion of afternoon service it was frequently Handel's practice to adjourn to the Queen's Arms Coffee House in St. Paul's Churchyard (where for many years, after 1775, the booksellers' trade sales were held) in company with some of the Minor Canons and Gentlemen of the Choir. In the large room of the aforesaid coffee-house there was a harpsichord, and here they amused themselves for hours playing, singing, and listening. On one of these occasions, Mr. Samuel Weeley, a bass-singer in the choir, informed Handel that some recently-published harpsichord lessons by Johann Mattheson were to be had at Mears' the music-seller's in the churchyard. Handel sent out for them, there and then, and on their arrival sat down to the harpsichord, and played them through from beginning to end, without once rising from the instrument.

Latterly, Handel's friendship with Greene greatly cooled, when he found he had been paying equal court to his Italian rival, Giovanni Buononcini."

RECITAL NEWS.

NEW YORK.—"The Churchman" describes a great Choral Festival at St. Ann's, Brooklyn Heights, given by combined choirs numbering 500 voices. About twenty surpliced clergymen completed the procession which filled the great blocks of the nave bounded by the middle and side aisles. With the clergy in chancel, flecked here and there with the academic hood, the crowded floor, and the great

galleries sweeping athwart both sides and west end, with seven rows of crowded people and even the upraised great organ loft swarming with invited visitors, the *coup d'œil* was of splendour unprecedented in the experience of American Churchmen. No such spectacle has hitherto been witnessed. Mr. Victor Baier, of Trinity, New York, was at the sanctuary organ, and H. W. Parker, of the Holy Trinity, New York, at the great organ, over the west end. W. N. Woodcock, Mus D., held the bâton.

EDINBURGH.—A Recital was given by Dr. A. L. Peace, on December 20, at Newington Church, Programme: Overture and Triumphal March, "Hercules," Handel; Air with Variations in G Major, Haydn; March in C Major, Mozart; Duet, Sonata in C major, Weber; Prelude and Fugue in D major, J. S. Bach; Dramatic Fantasia, Chevalier Sigismund Neukomm; Jubilee Overture in C major, C. Haslinger.

RIDDING'S CHURCH.—On Thursday December 6, Miss McKnight, F.C.O., gave an Organ Recital in aid of the new peal of bells. There was a crowded congregation and the sum of sixteen guineas was collected at the close.

PROVIDENCE, U.S.—On December 22, 1888; December 29, 1888; and January 5, 1889, Mr. H. C. Macdougall gave a Fifth Series of Free Organ Recitals in Central Baptist Church, Providence. The Programmes included Chromatic Fantasia, A minor, L. Thiele; Pastorale, (Allegro assai), Sonata No. 1, Guilman; Tempo di minuetto, Guilman; Elf Land, J. F. Barnett; Introduction to the third act of "Lohengrin," Wagner; Sonata Pastorale, Rheinberger; Lamentation, Guilman; Fugue à la Gigue, J. S. Bach; Air Eccossias, Baecker; Hungarian Overture, Erkel; Prelude and Fugue, G minor, J. S. Bach; Canzonetta, Hollaender; Alla Marcia, V. A. Petrali; Nuptial March, Guilman; Prelude to third act, "Lakmé," Delibes; Variations on an American air, Flagler; Overture, "Oberon," Weber;

NOTES.

The College of Organists Examinations occupy Tuesday, Wednesday, and Thursday of this and next week, and the Diploma Distributions are held at the Holborn Town Hall at 11 a.m., on Fridays, January 11 and 18.

It is expected that Mr. Otto Goldschmidt will distribute the diplomas in connection with the F.C.O. Examination on the 11th. Mr. Goldschmidt is an old and esteemed Member and Fellow of the College of Organists.

The will of Mr. F. Gunton, for many years organist of Chester Cathedral, has been proved at £27,574. 8s. personalty, besides landed property.

The "Sächsische Landeszeitung," of Dresden, gives a description of J. L. Nicode's Symphonic Ode, "The Sed." This is written for male voices, orchestra, and, a matter interest to organists, has a special organ part.

Mr. G. W. Palmer, the Mayor of Reading, has with great liberality arranged for a series of organ recitals in the Town Hall, by eminent organists, on Saturday afternoons, free of charge to the audiences.

COLLEGE OF ORGANISTS.

The College Library will be Closed until January 5; Council Meeting, January 5, at 8.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution, when the Diplomas will be presented by Otto Goldschmidt, Esq., F.C.O., January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Great Russell Street, Bloomsbury.

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 205.)

From an educational point of view, however, it is necessary that some explanation of the origin of Day's artificial psychical series should be offered, and the student should also be informed why the ear perceives a peculiar character and function in the root, which distinguishes it from all the other notes of the chord. Considerable objection has been made to this word "root." Sir John Stainer uses it, but he is careful to tell us in his *Treatise on Harmony* (Novello & Co., 5th Edition, p. 17), that he does not use it in what may be termed a "botanico-musical" sense, that is, as a generator, but as meaning the bass or lowest note of a chord in its first position, called by him, in his *Harmony Primer*, "the fundamental bass." Speaking physically, the only thing that a root or generator generates, is itself. As Mr. Cobb points out, it is, in reality, only one member of a series of co-ordinate causes and effects, the other members *accompany* it, but are not produced by it. But with all deference to Sir John Stainer, to Mr. Cobb, and to Mr. Stephens, there is no reason why the word "root" should not be retained in dealing with psychical music. The term is not borrowed from botany, nor from genealogy, but from *grammar*. We talk of a Latin root, and of a Greek root, as of a certain syllable to which other syllables are added psychically to produce a *word*: where, then, is the impropriety of calling an arbitrarily selected note, to which other notes are psychically added to produce a *chord*—a "root"? But to return to Day. The great truth which he teaches us, as distinct from all other theorists of his time, is that *modern tonality is threefold*. The tonic key is the centre of the tonal system, having as its accessories, certain characteristic features of the dominant key on one side, and of the subdominant key on the other side.

He should have been content to have made the modern scale, that patient outcome of centuries of trial and experiment, his starting point. That every-day melodic formula, familiar to thousands who know not of the very existence of the natural harmonic series, would have at once exhibited by its very construction the germ of the threefold tonality of modern music. Is not the upper half of a scale the beginning or lower half of a new *dominant* scale, lying above the parent tonic scale in pitch; and is not the lower half of a scale the end or upper half of a new *subdominant* scale, lying below the parent tonic scale in pitch? It is necessary to show and explain this triple scale-relationship even to account for the meaning of such terms as *sub-dominant*, *sub-mediant*, &c. Why, then, could not Day have proceeded to develop the idea that because every scale has in itself strong melodic dominant and subdominant tendencies, therefore the key established by that scale is harmonically capable of so expanding itself in either dominant or subdominant direction as to almost become a new key, but can be saved from entirely overbalancing its tonality, by preserving its own individual characteristics amongst those of its too closely allied attendant keys? Having laid the foundation for his theory in some such manner as this, Day could have gone on

building up his system of roots, and derived his psychical series depending thereon, not from mistaken observation of natural phenomena, but from the unquestionable teaching of musical history. Here again, the keen acumen of Sir George Macfarren seems to have grasped the real truth of the matter; for he thus introduces Day's exposition of the "Modern, Free, or Chromatic Style"—I quote from the opening of his Third Royal Institution Lecture: "The first glimmer of the modern style of music was, perhaps, the discovery of the peculiar tonal relationship which exists between the tonic and dominant with the concords which accompany them in every key; and the next ray of light that gleamed upon the then narrow horizon of musical theory must have been that of another relationship between every tonic and its subdominant."

These remarks are intended to bear reference to the early use made of the dominant and tonic triads for a full close or perfect cadence; of the tonic and dominant triads for a half-close or imperfect cadence; and of the subdominant and tonic triads for a plagal cadence. In this way, Professor Macfarren goes on to show that certain notes of the key were selected for *exceptional treatment*. The reason for such selection doubtless lay in the fact that they bear the primary, or *mode-defining* triads of the key; and by their constant use in musical punctuation, as the tonal completion of rhythmical periods and sentences, the ear began to get accustomed to the formula of the bass part rising a fourth, or falling a fifth. Thus, the perfect cadence may be fairly described as the real origin of all subsequent *psychical perception of roots*. The *Perfect Cadence* especially, for the simple reason that this is the only formula in which the former of the two cadential triads will bear tonally the super-addition of discords (such as the seventh, ninth, eleventh, and thirteenth).

The Plagal Cadence remains now very much in the same form in which it was used by Josquin de Prés and the early composers—viz., a plain subdominant triad, followed by a tonic triad. Mr. C. E. Stephens asks: "Why did not Day make use of the *subdominant* (instead of the supertonic) as one of his three roots?" This question can only be asked so long as the absurd references to the natural harmonic series are retained—because the subdominant "generates" a *true* perfect fifth, whilst the supertonic does not. The real answer to the question is this: the tonic occupies the central position in modern three-fold tonality, whereas, if the subdominant were made a root bearing a psychical superstructure of concords and discords like that built on the dominant, a new and fourth element would be imported into the tonal system—viz., the characteristic discords of a key lying at the distance of a major ninth below the tonic. By this means, the central and *parent* position of the tonic key would be lost sight of—unless, indeed, a *fifth* element could be imported on the dominant side—viz., the characteristic discords of a key lying at the distance of a major ninth *above* the tonic. Manifestly this is going too far; therefore, the reason why the supertonic is chosen as a root in preference to the subdominant is this: the supertonic is the dominant of the dominant key, and its psychical series introduces the characteristic concords and discords of the dominant key, whilst the tonic is the dominant of the subdominant key, and its psychical series introduces the characteristic concords and discords of the subdominant key. Thus the cycle of three-fold tonality is complete, and the central and parent position of the tonic is maintained and preserved.

(To be continued.)

MORE ABOUT CHURCH MUSIC.

"Church Bells" publishes another letter on this subject, in which the following remarks occur:—

When we speak of a choir, we speak, more or less, of a trained body. This definition will not apply to congregations, taking them

as a choir. They are untrained, many of them unmusical, and capable only of producing one or two sounds, which, even in good-nature, we cannot call melodious. It seems to me that there is an unnecessary amount of anxiety to make all music in our churches congregational—that is, such as ordinary musical worshippers can enter into vocally. Personally I should be sorry to see Church music lowered for the powers of the untrained. Church music, to maintain its influence, must be good. Let people be educated up to an ideal standard rather than lower that standard to an inartistic level. If all things are to be lowered to the level of the uninformed, why, then, we may in time, expect to hear ungrammatical sermons, uneducated reading, and music of the Salvation Army stamp, which, however earnest, fails to impress me with the idea of reverence or sanctification. I wonder what the untrained think of the organ-playing in our churches; and would reformers desire organists to omit all classical and finished compositions because certain members could not appreciate them? "Lively tunes" many of the untrained would desire: will organists satisfy their wishes? The unmusical ones in our churches strike me as being of the dog-in-the-manger stamp; they will not (and perhaps one should thank them) sing themselves, and want to deprive others of the pleasure which they enjoy in devout listening. But surely our service is capable of satisfying both parties. The lovers of plain music have ample opportunities of joining in one, at least, of the canticles at morning service, the hymns, the psalms, the prayers, and the Litany, but do they do so? Speaking generally and from experience, I answer—No! Take the Litany, and oh, what a dearth of voices in the parts left for the choir and congregation if the choir stopped singing—nothing would be heard save a few whispers! Let lovers of plain song show their earnestness by joining in heartily in the parts of the service above mentioned, and which are set and rendered plainly enough in all churches. Let the lovers of the artistic enjoy in spirit and in truth the efficient rendering of one or more of the canticles set to elaborate services, and the anthem for which provision is made in the Prayer-book (see rubric after the third collect). Church music must be adapted to (within limits) modern needs, and if the need be varied, let the music be varied also; but to cut away all that is artistic and elaborate merely to satisfy unmusical souls would be to begin the work of degeneration in our services. Music in our churches has perceptibly advanced, and if there had been no demand there would have been no advancement. We must keep one hand on "the pulse of modern thought," and with the other endeavour to satisfy the demand. My humble opinion is that we can elevate the untrained up to a due appreciation of our desire to render to God of our best, and that, by firmly adhering to our "services" and anthems, we shall in time succeed in getting them loved. I know of many who at first disliked anthems, and in less than three years a change took place—dislike giving way to love and appreciation. Mr. Griffith's idea of the congregations and choirs singing antiphonally has been tritely answered by Mr. Lewis, to whom I am indebted for so pluckily taking up the cudgels against those who want to lower the whole standard of Church music, and bring our services down to a revivalist tone, so that those assembled could make noises and ejaculations *chacun à son gout*. To devoutly listen to a trained choir singing some of our beautiful services and anthems is one of the most elevating and impressive factors in our church.

SUGGESTIONS TO ORGAN BUILDERS.

From the "American Musician."

The following three suggestions with reference to the pedal keyboard, the position of the swell pedal, and the disposition of the drawstops may at the present time be worthy the attention of organists and organ builders. In many instruments even of large size, the pedals rarely extend beyond D. This remark applying chiefly to German and American organs. While this compass is sufficient for ordinary church use, it is not so when transcriptions of orchestral works and even compositions specially written for the instrument by eminent living composers are attempted. The tone of the upper register of a sixteen feet stop approximates more closely to the tone of a double bass than the lower one does, useful and distinctively

organ like as this lower register undoubtedly is. Where incorrectly used however, the effect in the class of compositions previously mentioned, is heavy and unsatisfactory. Modern organ writers are more and more employing this upper register with advantage, and many examples could be quoted where pedal passages extend to E and F. Where these notes are wanting the performer is obliged to either omit or transpose them an octave lower, thereby destroying the desired effect. A living organist, composer, and probably the most extensive arranger, past or present, of orchestral compositions, invariably writes his pedal passages in this upper register, thus gaining the desired effect and counteracting the tendency so many players have of continually using the lower register to the almost total exclusion of the upper one. For facility and ease of execution the sharp keys might with advantage be made a little longer, extend farther back and the entire keyboard both radiating and concave. The position of the swell pedal about the centre of the keys instead of at the extreme right is often a source of inconvenience. Where a crescendo has to be made by means of this pedal and a staccato scale passage extending to B or C, especially if employing some of the sharp keys executed solely by the left foot, the difficulty if not impossibility becomes apparent, as the left foot cannot get beyond the projecting swell pedal. By placing this at the right of the keyboard as in English organs, the difficulty would disappear.

The disposition of the drawstops might with advantage and convenience to the performer, be somewhat modified. Usually they are on a direct line with the keys, and where there are four or five on the same row the awkwardness and inconvenience of drawing by hand the one at the end farthest from the performer is at times very apparent. Placing not more than two or three on one row, and extending them upwards and downwards would mean increased facility to the player, and still more so if the stops faced the performer at an angle of forty-five degrees.

RICHARD W. CROWE, MUS. D.

In calling attention to these suggestions, a writer in another American musical paper observes:—

To our readers who are organists it will be most interesting and helpful, and should be the means of bringing about individual influence upon our organ builders to carry out these necessary adjuncts to the exposition of compositions for the king of instruments—the Organ.

The "American Musician" is indeed edited by men who grasp the spirit of the times, and who intend in every way not only to make known the requirements of the musical period, but show clearly to the public the necessity of these requirements.

The present compass of the Pedal Organ is felt keenly by our organists, without doubt, especially those whose Recital programmes show their knowledge of the instrument. In Europe the compass is thirty notes, here in America twenty-seven; the nominal extra outlay to a builder is nothing in comparison to the benefit conferred thereby upon the public at large, and the present writer has more than once advocated and used his personal influence in this all important matter.

Besides compass or pedal organ construction upon European plans would materially assist our Artist-Musicians. It is indeed strange that our eminent Organ Builders do not profit in this respect by their eminent *confreres* in Europe.

[The suggestions and comments here given show the tendency in America, and for that matter the same might be said of the modern development of the Organ in Germany, to adopt the extended pedal compass and certain other mechanical advantages of the English and French organs. Such a movement is gratifying as leading towards the universal adoption of standard methods; an action inaugurated by the Organ Conference held a few years ago by the College of Organists.—ED. O. W.]

APPOINTMENT.

Mr. Sidney J. Preston, A.C.O., who for the last three years has filled the post of organist of All Souls, Camberwell, has been appointed to the Parish Church of Holmbury—Saint Mary, near Dorking. Mr. Preston is a pupil of Dr. Warwick Jordan.

ANCIENT ORGANS.

(Continued.)

Organs, therefore, began to grow with the churches, and immense organs were the consequence. In place of one rank of pipes to every stop, ten were now employed, so as to ring out the sound into the high empty space of the church. Even the compass of the organs was extended far beyond the limits hitherto observed; and two players were employed to double one another in their accompaniments to the voices. And the organ itself grew in this accession to its strength, not only in its case, which it plainly must, if only to contain the multitude of additional pipes; but the very keys were made larger and broader. The compass of eight notes, which at first could be easily spanned with the thumb and little finger, could now scarcely be included by the out-stretched arms. With their fists, even, were the players compelled to strike the broad flat keys, while round the organ rows of bellows stood like casks, sometimes thirty in number, and two or more bellows-blowers to each.

But we have next to speak of the second development of the organ at this time, whereby it became dwarfed and stunted to a little thing, so small and so diminutive that it could be held in the palm of the hand. These tiny organs were plainly of no account for church purposes, and were principally in use among the wandering minstrels, who could carry them easily about with them, since they were so light and delicate in their make. And the idea of these little organs had arisen naturally in the gradual development of the instrument, out of the question of the adaptation of the bellows to the organ, which might be done, as we said, in two ways, either by multiplying and increasing the bellows to the necessity of the organ or by diminishing the organ to the capabilities of the bellows. The latter plan gave these dwarf organs as its consequence. They had but six notes, these tiny organs, and were so light, as we have mentioned, that they could be held in the palm of the hand. They had a pair of bellows at the back, which the player could work with his left arm, holding them in the folds of his elbow, while he played the keys with his right hand, supporting the instrument on the palm of his hand. They are the triflings of the Middle Ages, and many more such musical follies of mechanic might we set down here; for philosophers in their studies were not above coquetting with invention, and devising quaint oddities of music like these little Regals, for so were the tiny organs called, because they "regaled" and refreshed the ear of all who heard them, they sang so merrily.

It is to the monasteries of this age that we owe the perfection and early maturity of the great instrument, and in the cloisters of the eleventh century organs were already being built which, in tone and structure, differed extremely little from our own. The aim which the monks set before themselves was "to cultivate beautiful sound first and before all things." "Let all else be sacrificed to that," says one. "We prefer it beyond all other objects," says another. Another monkish writer complains of the rawness and coarseness of the great organs in the churches, "but in our chapels," he says, "everything must be melodious and sweet." Another taxes the little regal with "vain piping and honey-sweet fooling; but with us," he asserts, "there must be that divine solemnity of tone which befits the service of those whose lives are devoted to God."

(To be continued.)

THE NEW A. M. APPENDIX.

The "Globe" observes:—

"It is said that the long-talked-of new appendix to 'Hymns Ancient and Modern' will be issued shortly, and that, meanwhile, advance proofs of it have been submitted to many of the benefited clergy for their consideration and comment. It is probable that the criticisms passed upon the supplement have been and will be various. It is practically impossible that any two persons should be able to approve of everything they find in a hymn book: they are almost certain to discover in it either tunes which they do not like or words to which they object; and the compiler who, in either of these directions, should endeavour to please everybody would be as big a goose as the old man in the fable. Congregations, and the individuals composing them, are so essentially conservative that anything new is, simply because it is new, regarded with more or less disfavour. We dare say that those who were brought up on the original edition of 'Hymns Ancient and Modern' did not, in every

case, take kindly to the first appendix, which now is found to contain some of the most popular pieces in the whole collection. The fate of that appendix should be encouraging to the promoters of the new one, which may be expected to make its way gradually. The first edition included a quite sufficient number of hymns to last the lifetime of a generation; but the hymns which are actually in use throughout the churches are not so numerous as might be thought. There are favourites on which the changes are rung, year after year, with unfailing regularity. These will never be absolutely shelved; but some of their admirers are glad now and again, to extend their repertory of ecclesiastical song, and hence, no doubt, the announcement of the new appendix. Before very long that, in its turn, will be taken to the hearts of Church people, and more favourites selected from it.

CORRESPONDENCE.

THE DACTYLERGON.

SIR,—With reference to "J. J. B.'s" letter in your last issue, Messrs. F. R. Roberts & Co., 102, Fenchurch Street, E.C., are agents for Mr. Macdonald Smith's "Dactylergon."

Faithfully yours,

"PHAON."

Messrs. Roberts & Co., are prepared to supply Dactylergons to students and to the trade; and members of the College of Organists can see the instrument in the college library.

RECITAL NEWS.

KENTISH TOWN CONGREGATIONAL CHURCH.—Opening of New Organ. Recitals have been given on December 27, by Mr. Fountain Meen; on December 29, by Mr. E. Minshall; and on January 3, by Mr. E. H. Turpin. Programme for December 27:—Prelude and Fugue in C, J. S. Bach; Offertoire, J. F. Barnett; Larghetto, (from Symphony in D), Beethoven; Allegro Cantabile, (from the Fifth Organ Symphony), C. M. Widor; Toccata, Th. Dubois; Canzone, Guilman; March, A. Berridge. December 29:—Andante in F, Haydn; O Sanctissima, Hepworth; Elegy and Prayer, Kinross; Characteristic Piece, E. Minshall; Andante Cantabile, Giurand; March, Ketterer.

Specification of Organ by Messrs. W. Hill & Son.

GREAT ORGAN, (Compass CC to G, 56 Notes).—Open Diapason, 8 ft., 56 pipes; Open Diapason, 8 ft., 56 pipes; Claribel, 8 ft., 56 pipes; Principal, 4 ft., 56 pipes; Fifteenth, 2 ft., 56; Trumpet, 8 ft., 56 pipes;

SWELL ORGAN, (Compass CC to G, 56 Notes).—Bourdon, 16 ft., 56 pipes; Open Diapason, 8 ft., 56 pipes; Salicional (C grooved), 8 ft., 44 pipes; Voix Celeste (tenor C), 8 ft., 44 pipes; Stopped Diapason, 8 ft., 56 pipes; Principal, 4 ft., 56 pipes; Mixture, 3 ranks, 168 pipes; Cornopean, 8 ft., 56 pipes; Oboe, 8 ft., 56 pipes.

CHOIR ORGAN, (Compass CC to G, 56 Notes).—Dulciana 8 ft., 56 pipes; Lieblich Gedact, 8 ft., 56 pipes; Wald Flute, 4 ft., 56 pipes; Clarinet, 8 ft., 44 pipes.

PEDAL ORGAN, (Compass CCC to F, 30 Notes).—Open Diapason, 16 ft., 30; Bourdon, 16 ft., 30 pipes.

COUPLERS.—Swell to Great; Swell to Choir; Swell to Pedal; Great to Pedal; Choir to Pedal; Six Combination Pedals.

DULWICH COLLEGE.—At Christ's Chapel of "Alleyn's College of God's Gift, a special afternoon service was held on Sunday, January 6, 1889, "The Festival of the Epiphany," when the following selection of music was played by Mr. W. H. Stocks, A.C.O., L.R.A.M., the organist of the chapel, assisted by Mr. A. Dolmetsch, Mr. F. Winterbottom, and the members of the Dulwich String Orchestra, after a short form of service. Programme: Concerto in G minor (No. 3), for organ, violin, and violoncello solos, with orchestral accompaniment (Adagio, Allegro, Adagio, Allegro), Handel; Arioso, for violoncello and organ, Op. 26, E. Del Valle de Paz; Andante, for strings, from Quartet, No. 19, Mozart; Offertoire for organ solo upon two Christmas themes, Op. 19, Guilman; Adagio, for violin and organ, from Concerto in A minor, Bach; Concerto for orchestra, No. 8 (composed for the night of Christmas, Corelli. There was a large congregation.

WANDSWORTH, S.W.—At a special musical service held at the Parish Church on Thursday, December 27. Mr. H. W. Weston, F.C.O., played the following: Fantasia on Ancient Christmas Carols,

W. T. Best; Pastoral Introduction, "Bethlehem," Sullivan; Marche des Rois Mages, Th. Dubois; Pastorale in F (posthumous), Lemmens; Festive March in D, H. Smart.—At Recital on Sunday, January 6, 1889, Grand Concerto, No. 8, Corelli; Adagio and Rondo in F, C. M. Weber; Variations and Finale, "O Sanctissima," E. T. Chipp; Fugue in G minor (Peters, Vol. II.), J. S. Bach.

ST. ANDREW'S, STOCKWELL GREEN.—Sunday Afternoon Music Hours, January 6. Organist, H. W. Weston, Esq., F.C.O. Vocalist, Robert Poole, Esq. Programme: Fantasia and Fugue in G minor, J. S. Bach; Christmas Pastorale, Augusto Moriconi; Grand Concerto, No. 8, Corelli; (a) Romanza in E flat, Jean Becker; (b) Pastorale in F (posth.), J. Lemmens; Finale to 10th Organ Concerto, Handel; Overture for Organ in C, Thos. Adams.

MOSELEY ROAD WESLEYAN CHAPEL.—An Organ Recital was given by Mr. A. T. Robinson, A.C.O., on January 2. Solo Soprano, Miss Lizzie Preston. Programme: "Nazareth," Gounod; "Funeral March and Hymn of Seraphs," Guilmant; "Offertoire in G," Wely; "Allegretto Grazioso," Tours; "Concert on a lake interrupted by a Thunderstorm," Neukomm; "Fugue in G minor," Bach; "March Triomphale," Lemmens. The local journals speak in high praise of Mr. Robinson's playing.

CHIRGWELL CHURCH.—A Carol Service was held on Sunday, December 30. The service music included an organ solo, the "Andante Pastorale," by Mr. H. Riding, F.C.O. A good selection of carols, well sung, gave satisfaction and pleasure to all present.

NEW YORK.—The music of St. James's Church, under the direction of G. Edward Stubbs, is attracting attention, and his boy choir of thirty-four voices is the best, or at least one of the best, in New York. During the present season festival services of the choir are held regularly on the second Sunday evening of each month. The programmes will show the class of work done under this organist and choirmaster: November 11, Anthem, "The Jubilee Cantata," Carl Von Weber; December 9, Anthem, "The Creation," Haydn; January 13, Anthem, "The Messiah," Handel; February 10, Anthem, "The Prodigal Son," Sir Arthur Sullivan; March 10, Anthem, "Lauda Sion," Mendelssohn; April 14, Anthem, "The Last Judgment," Spohr.

The well-known American organist, Mr. Samuel P. Warren, recently played the following programme at his 134th organ recital at Grace Church, New York:—Prelude and Fugue in C minor, Op. 37, No. 1, (Mendelssohn); Adagio in E flat, and Sarabanda (Andante con moto) in B minor, from two Violin Sonatas, arranged for the organ by W. T. Best, J. S. Bach; Organ Symphony, No. 5, in F (new), H. Matthison-Hansen; Andante in A, Henry Smart; Variations on a theme by Beethoven, with Introduction, Op. 45, Gustav Merkel; Scherzo Symphonique, Allegro assai, Op. 55, No. 2, Alex. Guilmant.

BOLTON.—A recital was given by Mr. W. Mullineux, F.C.O., at the Albert Hall, on December 29. Programme: Christmas Fantasy on Old English Carols, Best; Air, "Nazareth," Gounod; Pastorale and Adoration, Guilmant; Carillon de Louis XIV., Ch. Neustedt; Offertoire on two Christmas Carols, Guilmant; Impromptu in G major, No. 12, Dr. Hiles. A selection of Christmas Carols was given by the choir boys of St. John's Church, Broughton.

NOTES.

The College of Organists Examinations are being again very largely attended. Mr. Otto Goldschmidt, F.C.O., was to distribute the Diplomas (F.C.O.) yesterday (Jan. 11th), and Dr. J. F. Fridge, F.C.O., will kindly undertake the same duty on Friday morning next, Jan. 18, at the close of the A.C.O. Examination.

Messrs. Augener & Co. have published "The Flood: A Reading or Church Recitation and Chorus," by Cornelius Gurlett, a work already mentioned in this column. The recitation is on G, with occasional inflections much in the manner of Litany responses, and is duly and judiciously supported by the organ, and the composer gets many excellent effects by simple means, a power useful in all but specially in sacred art. The work will no doubt find a speedy hearing in our churches where orations are favoured.

The Young Men's Christian Association of Detroit, U.S., has been presented by the Farrand and Votey Organ Co. with what is called an "electric organ," the air being pumped into the organ by an electric motor.

Mr. H. Fordham's ingenious and effective patent swell-action has been applied to the tubular pneumatic organ, an excellent instrument, built by Mr. E. Ingram, for St. Giles's Church, Edinburgh. This effective mechanism deserves wide recognition and extensive use.

There has been established recently a "Plain-song and Mediaeval Music Society." Its objects are—to be a centre of information as to these interesting subjects, to publish facsimiles of MSS, and works bearing upon it, to read and discuss papers, and to form a choir to give illustrations of this old music. The Hon. Secretary is Mr. H. B. Briggs, of 40, Finsbury Circus, E.C.

The "Musical Herald" the new title of that spirited paper the "Tonic Sol-Fa Reporter" in an article on Uppingham School, thus speaks of the Service Music in the chapel:—"Sitting in the west gallery of the lofty and beautiful chapel, we are looking upon a congregation as different as possible from the ordinary appearance inside a church. We miss the ponderating bonnets and the varied hues of ladies' dresses, and see regular rows of uniformly dressed boys. Here and there from our bird's-eye view is a streak of white or red from the hoods of the masters, and a few ladies also help to relieve the monotony. Under the fine east window given by old boys are the surpliced clergy. A striking feature is the enormous size of the choir. This morning communion service is to follow, so the ordinary service consists only of litany and ante-communion, without psalms, canticles, or sermon. The opening voluntary on a good organ is finished, and all that the choir have to do is to sing the responses and a hymn. There is some uncertainty in the intoning of the clergyman, and this results in the sharpening of the responses, but it is a slight matter, and the organ does not interfere. Such a choir shows no dependence on the organ; it glories in its strength; it is remarkably fresh and vigorous in tone; it is singing to hear and remember for many a day."

"We feel more at home with Tallis's setting of the evening service. The psalms are sung in unison antiphonally, basses and tenors together singing one verse and sopranos and contraltos the other. Chants like Bennett's and a Gregorian which have a limited range are chosen, thus the voices do not tire, and the hearty full bass contrasts well with the sweetness of the younger voices. The 'Magnificat' to Macfarren's chant, and the 'Nunc Dimittis' to Purcell are familiar. The hymn tunes on this occasion are popular German chorales, whose solid harmonies are very telling. The tune book in use is one published in 1874, specially for the use of the school, and edited by the music master. Anthems are not sung, because it is not sought to have a pretentious service, and other considerations also come in the way."

COLLEGE OF ORGANISTS.

The College Library will be Closed until January 22; Council Meetings, January 11 and 18, at 10.30 a.m.

January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution at 11, at the Holborn Town Hall, by J. F. Bridge, Esq., Mus. Doc., F.C.O. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Great Russell Street, Bloomsbury.

The Organ World.

COLLEGE OF ORGANISTS.

The distribution of Diplomas of Fellowship at the Holborn Town Hall, on January 11, was attended by the following Members of the Council: Dr. Bridge, Dr. Frost, Dr. Warwick Jordan, Messrs. C. E. Stephens, James Higgs, W. G. Wood, James Turpin, &c. Mr. Otto Goldschmidt in the chair. There were also present a goodly number of candidates, members, and friends, including several ladies.

Dr. Bridge having introduced the Chairman, the latter opened his address by saying:—

Ladies and Gentlemen—I thank you for the great honour which has been conferred upon me by your Council in asking me to preside here to-day. It is not an honour which I have sought, for I do not at all feel entitled to it, being merely an amateur organist, though perhaps the fact of being one is, in our days of amateurism, rather a good thing. It gives us a status in a department which we do not properly understand. (Laughter.) However, I felt it would be ungracious to refuse this honour a second time; moreover, under the peculiar circumstances I am perhaps better able than some of my predecessors and successors to refer to certain conditions of the English organist as compared with those of other countries. It has always appeared to me—and I have lived a great part of my life in this great and beautiful country—that, generally speaking, there is no finer, no loftier position than that of the English organist. I may go further, and say that I believe they have exercised a civilising influence throughout the land at a time when very little but vocal music was cultivated—and even vocal music, as far as I can make out by reading and thinking over what I have read, has gained by the efforts of the cathedral organist; and it is in this peculiar influence of the English organist (perhaps I ought to confine it to Church of England organists) as compared with other countries, whether Catholic or Reformed, that his great power and responsibility are to be found. If you look at the Continental countries (speaking from the experience of those who have travelled in France and Italy, for personally I know very little about them and their church music)—if you look at the Continent there is no doubt that, with the exception of some of the great services in Paris, and perhaps in the cathedral towns, their services are a very miserable thing compared with those of the Church of England, although I know of some very able and distinguished organists in Paris at the present time. Probably this deficiency throws a greater responsibility upon the English organist as an individual. We had better leave Italy out of the question in this short consideration of the subject; but passing to the Protestant countries of Europe, I come to speak of my native country, and all I can say with regard to the duties of the German organist is that they are very different from those of his English *confrère*; they are much more limited, and he is much less an exponent of the service, as in Germany the ritual practically amounts to nothing. The same applies in a minor degree to Scandinavia.

Now, what are the duties of the English organist? He must be a thorough instrumentalist, an efficient choirmaster (and if he is a bad one you soon hear of it). He must be at peace with the church authorities, and consequently must be a good citizen and a man of conciliatory habits. Well, to my mind, and I have carefully studied the subject, the duties of the organist in the cathedrals and large churches, in fact, in every parish church in London where choir-music is cultivated, the position of the organist with 150 psalms a month to practice with a miscellaneous choir, sometimes an excellent one, probably not very eager to rehearse, surely involves qualifications and difficulties which are quite unique. If you go behind the screen in Italy you find an old toothless man performing what they call chanting, and in comparing this with the English service, you will at once see why I should dwell upon the subject and express my deep admiration of the way in which the modern English organist performs his duties; and therefore, ladies and gentlemen, I cannot help thinking that the country is deeply indebted to an institution like the College of Organists. I think it is one of the most beautiful outcomes of the much-boasted liberty of this country that, without

any royal, governmental, or civic patronage, an institution in the short space of twenty-five years, or even less, should have produced such results as the College of Organists has accomplished. A note has been given to me from which I see that in the present examination, in which twenty-four diplomas have been obtained to-day, the examiners have reported that they find the work of a high character, displaying skill and extensive and varied knowledge, and that the largest number of candidates of any winter examination have come forward on the present occasion, namely 182, being in excess even of the large number which presented themselves last summer. I find that during the last four years the numbers at the winter examinations were in 1886, 140; in 1887, 135; in 1888, 149; and in 1889, 182.

I have also looked at the paper work, and *here* I do not claim to be considered as an amateur, and must say that I think the papers by no means easy—easy is not the term—both for the organ and the paper work they are quite as difficult as we can expect in the present musical condition of this country—indeed, of any other country.

Now, gentlemen, I have also had the advantage of looking at one or two reports of my predecessors in this responsible and honourable position, and I notice that last year my friend, Sir George Grove, who occupied this chair, suggested the great desirability of an organist studying other branches of the musical art, such as orchestral writing, &c.; and with regard to this I would say that although, as in most other things, knowledge is power, both inwardly and outwardly, to my mind the English organist has such a very difficult part to perform, such wide work and such immense responsibility, both as to the service and his own instrument, that he has plenty to do without doing that which others attempt to do better or worse. I cannot help thinking that the responsibility attaching to the modern English organist is such that the more he confines himself (without, of course, narrowing his ideas) to the splendid work he has in hand, the better he will serve both his Master above and his congregation below.

"I cannot sit down without reminding you (because, ladies and gentlemen, I am so very anxious in these few informal words of mine to impress upon you the outside view of either a foreigner or an English citizen) of the dignity of the calling on which you have more or less all entered; and I also want to remind you that England is really the only country in which the organ is properly used in accompanying the oratorio. So much so that the two great masters, whose names will suggest themselves to you—namely, Spohr and Mendelssohn—never ceased to sing the praise of the way in which the oratorio was accompanied in this country, and I have heard from a friend of Spohr's—I think it was my revered old master, Johann Schneider, of Dresden, one of the greatest organists in Germany—that Spohr, when asked to explain how the organ was used at the Norwich Festivals, said he could not describe it unless he sat next to the organist. It also so impressed Mendelssohn that he wrote for the English Handel Society's Edition that wonderful part in "Israel in Egypt," and added an organ part in 1846. These few instances will show you how distinguished foreign musicians valued the organ accompaniment in oratorio in this country. I congratulate you on the status of the College and upon the honour which you have achieved in becoming fellows, and I ask your pardon for this inordinately long address." (Applause.)

Mr. James Turpin tendered an apology for the unavoidable absence of his brother, and called upon the successful candidates to come up for their diplomas, which the Chairman presented, accompanying them with a few complimentary remarks.

Mr. C. E. Stephens, in proposing a vote of thanks to the Chairman for presiding, complimented the successful candidates on the result of an examination, which the chairman had pronounced strong, but not too strong; and urged upon the unsuccessful students the necessity of applying themselves all the more diligently to their work, and thus achieve the same honours as their more fortunate competitors. After eulogising the merits of the Chairman and his qualification for the office, he urged the students to follow his excellent advice; and, while regarding this as a red letter day in their lives, not to think their studies at an end, but rather to resolve upon further and prouder efforts in order to become able exponents of the art which they all had so very much at heart.

Mr. James Higgs, in seconding the proposition, spoke of the estimation in which an organist was held, and imparted a humorous tone to his remarks by relating an anecdote of a young English princess visiting Sir Watkin Wynn at his residence in Wales, when,

there being no children in the house, the daughter of an organist was called in to amuse her royal playmate. Some little difference having arisen between them, the young princess drew herself up with dignity and said, "Do you know my papa is King of England?" "Well, and what of that, my papa is organist of ——" They were all deeply indebted to Mr. Goldschmidt for coming among them, and felt themselves greatly strengthened by the kind words he had addressed to them.

The motion was carried unanimously.

Mr. Goldschmidt, in thanking the two previous speakers for the kind manner in which they had proposed this vote of thanks, spoke of the honour which they had conferred upon him in electing him an honorary member of the Institution, to which he had belonged for more than twenty years. So far he had not had an opportunity of putting his shoulder to the wheel, and even his part in that day's proceedings was an extremely easy one. He would, however, call attention to the immense services which were rendered by the officers of the Institution of the College of Organists. Few knew the difficulties of founding and building up such an institution, and he thought that their Honorary Secretary deserved their cordial thanks for his invaluable services. The more they considered the exacting nature of his duties, the more they would realize that his life was not a bed of roses. (Applause.) As far as the speaker's experience of Mr. E. H. Turpin went, he could only say that he found him a conciliatory and amiable gentleman. He thought that in these days of competition if it was difficult to found an Institution, it was much more difficult to maintain it. He would also speak of another body of officers—the Examiners. These, from the results of the examination, had by no means found their task an easy one; and, in point of fact, having himself figured in the capacity of examiner, he would say that frequently the Examiners were as much on their trial as the Examinees; and having regard to the difficulty of their position he would ask them, by a show of hands, to record their acknowledgements of the manner in which these gentlemen had performed their duties.

Dr. Bridge, in responding for the Examiners, said that the vote of thanks to themselves in this instance came from the recipients of diplomas; but whether the unsuccessful candidates would be equally appreciative of our services. Perhaps, if they had been present, the vote of thanks would not have been so hearty. In this feeling, moreover, they might be reasonably excused, as he himself under similar circumstances might not have felt over pleased with them.

Mr. James Turpin, having returned thanks for the vote of thanks accorded to his brother, a vote of thanks was also awarded to the Honorary Secretary, Mr. Wesley, proposed by Mr. C. E. Stephens, and seconded by Dr. Warwick Jordan. The latter, in speaking of the financial position of the Institution, said that while some years ago their banking account only amounted to something like £100, they were now, in addition to a highly satisfactory working income, in possession of some £3000, judiciously invested.

Finally, it was resolved to send a letter, embodying votes of thanks to the Honorary Secretary and the Honorary Treasurer, and this terminated the proceedings.

The following are the names of those who, at the recent examination, passed fellowship:—

Alfred T. Arkless, Newcastle-on-Tyne; Edward Bartlett, Arundel; Benjamin B. Bales, Bagshot; Edward F. Barker, Kentish Town; John C. Clarke, Southport; Benjamin A. Cogswell, Meopham; Charles T. Dee, Wokingham; Ernest A. Dicks, Cheltenham; T. Cowton Edwards, Finsbury; Alfred H. Gaster, Stratford; Thomas Hackwood, Stroud; Henry Hallowell, Keswick; Theo. Hemmings, Mus. Bac., Oxon., Stoke on Trent; John C. Hele, Junr., Plymouth; William J. Kipps, Lewisham; Miss Mary L. Mare, Exeter; E. Cuthbert Nunn, Lower Edmonton; Frederic E. Naylor, Drighlington; Clement C. Palmer, Barton-under-Needwood; Fred. Royle, Whitefield, Manchester; Herbert Rolfe, St. Peter's Park; Alfred M. Richardson, Mus. Bac., Oxon., St. John's Wood; Archibald W. Wilson, Falkingham; Frederick G. A. Wyatt, Nottingham.

The solos played were as follows:—Fugue in C major, Bach; Short Fugue in E minor, Bach; Fugue in E minor, Bach; Fugue in G major, Bach; Fugue in B minor, Bach; Prelude and Fugue in C minor, Bach; Prelude and Fugue in G, Bach; Prelude and Fugue in D major, Bach; Prelude and Fugue in C major, Bach; St. Ann's Fugue, Bach; Giant Fugue, Bach; Toccata and Fugue in D minor, Bach; 2nd Sonata in C minor, Bach; Offertoire in G major, Barnett; Moderato in F, Gade; Pastorale and 1st Movement (from Sonata in

D minor), Guilmant; 1st Prelude, Mendelssohn; Prelude and Fugue, No. 2, Mendelssohn; Prelude in C minor (op. 37), Mendelssohn; 1st movement 1st Sonata, Mendelssohn; 3rd Sonata, Mendelssohn; 5th Sonata, Mendelssohn; Finale to 4th Sonata, Merkel; 9th Sonata, Merkel; Sonata, F minor, Rheinberger; Sonata, E flat minor, Rheinberger; 1st movement, 11th Sonata, Rheinberger; Finale in F sharp minor from 1st Sonata, Rheinberger.

A list of the successful Associates, together with names of examiners, &c., and an account of the Diploma distribution, by Dr. J. F. Bridge, will be given in the next issue.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

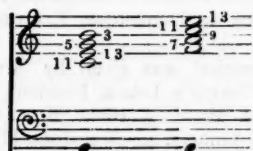
PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 5.)

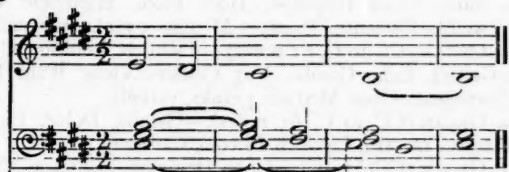
It is now time to account for the discords contained in psychical series B. This can only be done by patient reference to the teaching of *musical history*. Let the student be supplied with a well graduated series of *examples* from early writers, such as Josquin de Près, Monteverde, Palestrina, Byrde, Morley, Gibbons, and others, which will illustrate how dominant sevenths and ninths were first used, with and without "preparation." Something like this has already been accomplished by Dr. John Hullah, in his course of lectures delivered at the Royal Institution in 1862, and by Dr. C. Hubert Parry, in his article on "harmony," previously referred to; and few will dispute the great interest such examples are capable of awakening in a student's mind. These are *realities*, whilst the doctrine of fundamental discords prepared by nature is but a myth. The subsequent use of the unprepared eleventh and thirteenth, as a means, of course the value of such a proposed collection of extracts from composers' works, Purcell, Bach, Beethoven, Mendelssohn, Wagner, and so on, teaching historically the origin, growth, and development of the psychical series B cannot be over-estimated. A book of this kind would be to the musical student very much what Mayor's well-known "First Greek Reader" is to the public school-boy. Probably had such a book existed some forty or fifty years ago, we should never have been troubled with the many inconsistencies and fallacies arising from the physiological side of Day's Theory of Harmony.

I have already referred to Mr. Prout's suggestion for deriving the so-called artificial or diatonic concords and discords from tonic, dominant, and supertonic roots. It is scarcely necessary, however, to go beyond the dominant root for their derivation, and this, too, can be proved and illustrated historically by the frequent use of that note as a *Pedal Bass*. But too often in harmony books, the pedal bass is described and treated as a note altogether foreign to the chords and harmonies used above it; whereas, the truth is, the dominant has always been unconsciously regarded by composers as being the root or ground-tone of those chords (belonging to the key) which it has served to accompany. It is the *Tonic Pedal* which always has the effect of a *drone bass*—i.e., of a holding note in the lowest part which is more or less foreign to the harmonies used above it. This is manifest at once by comparing Burney's example from Hucbald, quoted by Dr. C. Hubert Parry, with an ordinary Tonic Pedal to a Fugue.

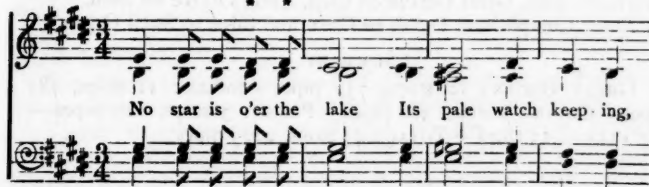
Two triads of every major scale bear diatonically *major* sevenths—viz., those of the tonic subdominant. Both these discords can satisfactorily be derived from the dominant root, the latter obviously so:—



but there is another explanation for their use and treatment—not at all contrary to Day's classification—which may perchance help to remove one of the difficulties raised by Mr. Stephens during the discussion which followed Mr. Prout's paper of March 5th. It is this:—On listening to the following phrase, there is no difficulty whatever in accounting for the second note in the melody as an ordinary, very ordinary, passing-note:—



Now, please listen to the opening bars of a beautiful four-part song for men's voices by Sir Arthur Sullivan:—



The fourth and fifth chords in the first bar clearly show that the descending leading note in the highest part must have originated in the composer's mind as a passing note, the mere fact of the reiteration of the note D sharp, which would in another place have been *sustained*, not altering its character in the least. But there are four notes struck together on each of the last two quavers in the bar, and four notes sounded together constitute a chord, which can be taken out of all its surroundings, and be presented to the ear as a solitary abstract combination—nay, it can be used with other surroundings—but its good effect will depend upon the likeness which these new environments bear to the old setting. Hence, it is possible, in every *good* use made of these two triads with major sevenths superadded, to account for the discords as being derived from passing notes, even though they be used where ordinary passing notes are not admitted—viz., on the principal accent in the bar, as in the example given by Mr. Stephens.

(To be continued.)

AN EIGHTEENTH CENTURY ORGANIST.

Mr. J. Bumpus in an excellent series of articles in the "Musical Standard" thus speaks of Charles King:—

"He was born at the good old town of Bury St. Edmunds in 1687. In 1693 he was sent up to London, and placed in the choir of St. Paul's, with Blow for his master. On the resignation of that composer very shortly afterwards, he continued his

studies under Jeremiah Clark, to whose office, as Almoner, he eventually succeeded.

During his early manhood, King remained in the choir as a supernumerary singer, with the modest sum of £14 as his annual stipend. In 1707 he became Almoner and Master of the Choristers and in the same year took his degree of Bachelor in Music at Oxford.

In conjunction with his offices at St. Paul's, King was permitted to hold the post of organist to the Church of St. Benet Fink, near the Royal Exchange, now demolished, the parish being united with that of St. Peter le Poer, Old Broad Street. It was not until 1730 that he was appointed to a full vicarage at St. Paul's.

King was twice married, his first wife being the sister of Jeremiah Clark. By his second wife he appears to have had a fortune of some £7,000 left her by the widow of Humphrey Primatt, a druggist of Smithfield, together with a villa at Hampton-on-Thames, afterwards the property of David Garrick. Notwithstanding this accession of fortune, he is said to have left his family in but indifferent circumstances.

The books of the vicars-choral of St. Paul's state that Charles King died on March 17, 1748. His death took place at Hampton, at the villa aforesaid, and his burial is recorded in the register of the parish church.

Hawkins somewhat disparagingly remarks of King and his compositions that 'no one cares to censure or commend them, and they leave the mind of the hearer just as they found it. Some, who were intimate with him, say he was not devoid of genius, but averse to study, which character seems to agree with that general indolence and apathy which were visible in his look and behaviour at Church, where he seemed as little affected by the service as the organ-blower.'

King was much liked by the boys placed under his charge, on account of his amiable and lenient disposition. The following doggerel concerning him has been handed down by successive choristers of St. Paul's:—

Indulgence ne'er was sought in vain,
He never smote with stinging cane,
He never stop't the penny fees,
His boys were let do what they please.

The service in F is perhaps King's most felicitous effort. Few pieces of Church music have ever been so widely sung. Written when its composer was only nineteen years of age, it is very pleasant to reflect that 'King in F' still enjoys frequent hearing at St. Paul's."

SPECIFICATION.

CATFORD.—Specification of organ built by Mr. Eustace Ingram, London, for St. Laurence's Church, Catford, Surrey:—

GREAT ORGAN (CC to G, 56 notes).—Double Diapason, Open Diapason, Stopped Diapason, Gamba, Flute Harmonique, Principal, Twelfth, Fifteenth, Sesquialtra 3 ranks, Trumpet Clarion.

SWELL ORGAN (CC to G, 56 Notes).—Bourdon, Open Diapason, Lieblich Gedact, Salicional, Voix Celestes, Geigen Principal, Mixture 4 ranks, Contra Posaune, Cornopean, Vox Humana (in separate swell box), Clarion.

CHOIR ORGAN (CC to G, 56 Notes).—Open Diapason, Suabe Flute, Dulciana, Flauto Traverso, Wald Flute, Clarinet.

PEDAL ORGAN (CCC to F, 30 Notes).—Open Diapason, Violone, Bourdon, Violoncello.

COUPLERS.—Swell to Great, Swell to Pedals, Great to Pedals, Choir to Pedals, Swell Super Octave, Tremulant to Swell.

Three Composition Pedals to Great and Three to Swell Organ. Pedal to act on Great to Pedals.

SUMMARY.

GREAT ORGAN: 11 stops.—SWELL: 12 stops.—CHOIR: 6 stops.—PEDAL: 4 stops.—COUPLERS: 6 stops.—TOTAL: 29 stops.

A correspondent of "La Science en Famille" states that in the Protestant Church at Libau, in Russia, there is an organ which oc-

heroines in this country, having appeared as Senta in the "Flying Dutchman," on July 23, 1870, at Drury Lane, in the season managed by Mr. George Wood. This was the first stage performance of any of Wagner's operas in this country, and there must be many persons (including the present writer) who look back to that night as one which opened to them visions of hitherto unconceived musical beauty. Mdlle. di Murska's performance was in many ways very fine, but it was only once repeated, and made little impression on the public. Among her other best parts were Dinorah, Astrifiamente, The Queen in the "Huguenots," and Isabella in "Robert."

In the "Allgemeine Musik Zeitung" for the 18th inst., we find a notice of the concert given by Dr. Stanford at Berlin from the pen of the distinguished critic, Otto Elsmann, from which we take the following passages:—"Dr. Stanford, like all the modern English composers, has placed himself entirely at the stand-point of German art. He has most successfully made his own, everything that he could learn in the German school, for his skill in the formal development of his works, and his artistic instrumentation are fully on a level with what is demanded and produced by the best composers of our country. Mr. Stanford has also been most happy in the invention of expressive themes, particularly in the Symphony, which, of all the works performed, made the most favourable impression. The composer has not, however, attained a real warmth and originality of sentiment; at least these feelings are not communicated to the listeners; the heart has had less to do with the production of this symphony, than intelligence and a cultivated artistic taste. . . . The violin-suite tends a little towards the archaic, but does not keep strictly to this style,—at least in the last movement—yet the work contains a number of really beautiful thoughts. . . . The Festival-Overture does not exactly fulfil the promise of its programme, to represent the combat between the English and Spanish fleets, and it loses in interest through its length. The fancy of the listener fails to follow that of the composer—and owing to a certain meagreness of ideas and uniformity of rhythm, a purely musical emotion is not aroused. But in all the works, the orchestral tone is very distinguished; and on the whole, the critic may unhesitatingly approve the success, which was won by the composer. Mr. Stanford conducted with firmness and certainty, and the orchestra followed him with entire devotion."

The Prince Regent of Bavaria has sent an autograph letter to Frau Cosima Wagner, accepting the "Protectorate" of the Bayreuth Festspiele, and declaring himself the champion and protector of the

cause, "so that the design of your husband, in the place of his latest activity, may find still richer encouragement in our dear Bayreuth."

Herr Plank, the admirable Klingsor and Kurwenal of the late Bayreuth performances, is said to be so seriously ill that fears are entertained of his recovery. So worthy and "weighty" an artist will leave a gap which it would be difficult to fill. "Gut Bess'rung dem Meister."

A SHEPHERD FOR FORTY YEARS.

(From *The Chelmsford News*.)

While on the subject we may mention the case of Mrs. Mary Ann Halls, of Wardley, Uppingham, whose husband has been a resident of Rutland County for over forty years. His calling is that of a shepherd, and it is safe to say that no one is better known in all the country about Wardley than John Halls. In reciting the particulars of the case, we can do no better than use Mr. Halls' own statement made to our reporter. He says:—"For over eighteen years my wife was an intense sufferer from rheumatism. Much of the time her hands, elbows, knees and feet were swollen to two or three times their natural size, so that she was unable to walk or dress herself. She was in fact absolutely helpless. Her joints became so stiff at times, that she could not move them. During these periods she suffered the most intense agony, and in all these long years she was never entirely free from pain, either day or night. Different remedies were recommended to her, all of which she used, but got no relief. Our family doctor said that her case was incurable. We had given up all hope. She had suffered so long that she had become thoroughly disheartened. Just before last Christmas we read in a newspaper an article copied from the *London Magazine of Chemistry and Medicine*, which gave particulars of the wonderful cure, by St. Jacobs Oil, of Edward Evans, whose case was similar to my wife's. We concluded to try this remedy. The Oil was first applied to her hands, which had for many years been so fearfully deformed as to be almost without shape. Before she had used the contents of one bottle, to our amazement and joy, the swelling disappeared, and her crippled hands assumed their natural shape. "She then applied the remedy to the joints of her limbs and feet, and marvellous as it may seem, the swelling and pain, which had withstood all treatment, began to disappear, and before the contents of this one bottle had been used, the swelling, stiffness and pain with which she had been afflicted for nearly twenty years, vanished as if by magic. She recovered the full use of her limbs, hands and feet. She can walk as well as ever she could in her life, attends to her household duties, and sleeps soundly at night, while for years she had not known what it was to have a good night's rest. She is free from pain and completely cured, and all this was brought about by a single bottle of St. Jacobs Oil. I tell you frankly that I believe this remedy has no equal in the world. It has brought comfort and happiness to my home, and I advise everybody suffering from pain to try it. The 2s. 6d. I spent for a bottle was the best investment I ever made in my life." Mrs. Halls personally confirmed everything that her husband had said, and could scarcely say enough in praise of this remarkable agency which had rescued her from her sufferings.

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I. B. THORNTON,

Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so noiseless and pleasant to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

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HERR J. RODENKIRCHEN,
Organist, The Cathedral, Cologne, Germany.

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The Organ World.

COLLEGE OF ORGANISTS.

Associateships gained at the recent examination by the following candidates:—

Henry A. Adcock, Watford; Frederick W. Attwood, Lewisham; William E. Belcher, Birmingham; John W. Bertenshaw, Sharples, Bolton; Rev. Jacob Blackburne, Ulceby; Arthur Bly, Newmarket; Martin Bodinner, North Shields; Frederick C. Boyes, Bloomsbury; Samuel H. Broughton, Burnley; George Budd, Forest Hill; George R. Ceiley, Gravesend; John A. Clegg, Rochdale; Arthur H. Cross, Dersingham; Edwin A. Crusha, Tottenham; Wilfrid Davies, Tottenham; David Denton, Hanslope; Arthur E. Dyster, Manor Park; Henry Eason, Highgate; Arthur C. Edwards, Cardiff; Thomas Ely, Pimlico; Edward d'Evry, Brompton; Arthur C. Fisher, Burton-on-Trent; Miss Mary Fowle, Royal College of Music; Robert F. Frew, Glasgow; Wallace N. Govier, Ware; George A. Hardesty, Sevenoaks; Cuthbert Harris, Islington; J. Hughes Holloway, Clapham Park; Albert Holroyd, Mirfield; Edward Hunt, Marylebone; George E. Ivimey, Southampton; John W. Ivimey, Kingston Hill; Bob Jackson, Battersea; Arthur E. Jones, Bolton; Herbert E. Judd, Richmond; William J. Mawbey, Finsbury Park; George L. Miller, Seacombe; Arthur W. Moss, Reading; Harry Nicholson, Oakham; William A. Orchard, Brixton Hill; Charles H. Pett, Smethwick; Richard Richards, Handsworth; John F. Runciman, Wandsworth; John W. Scott, Stroud Green; Thomas Sharples, Swinton; James Simpson, Bridgworth; William E. Taylor, Battersea; Ernest E. Vinen, Southwark; John R. Waters, Crosshill, Glasgow; George A. A. West, Cheltenham; William Willoughby, Plymouth; William J. Wood, North Shields.

The examiners for the F.C.O. and A.C.O. examinations were:—Dr. J. F. Bridge, Dr. E. J. Crow, Dr. A. E. Dyer, Dr. C. J. Frost, Dr. F. E. Gladstone, Mr. J. Higgs, Dr. E. J. Hopkins; Dr. H. Keeton, Dr. H. W. Little, Dr. G. C. Martin, Dr. C. W. Pearce, and Mr. E. H. Turpin.

The distribution of Diplomas (A.C.O.) took place on Jan. 18, before a large and interested assembly of candidates and friends.

There were present Drs. Bridge, Keeton, Pearce, Little, and Crow, Messrs. Higgs and J. Turpin, and the Honorary Secretary of the Institution, Mr. E. H. Turpin. Dr. E. J. Hopkins, and other gentlemen were unavoidably prevented from being present.

Mr. E. H. Turpin said, Ladies and Gentlemen, permit me to commence by asking Dr. Keeton, of Peterborough Cathedral, to open these proceedings. That gentleman, a distinguished musician, and as one of our esteemed examiners, would very likely be pleased to say something of his experience.

Dr. Keeton,—Ladies and Gentlemen, the pleasant duty has been entrusted to me of asking Dr. Bridge to take the chair to-day. As a very old friend of mine, I take very great pleasure in doing so. In this connection I would be allowed to state that it has been a very great pleasure to all the examiners to see the high character of the work which this time has passed before us. We have been enabled to pass a larger number than at any previous period; and the work has been of a very much better style than on former occasions. It is usual in cases of this kind to congratulate the successful students and to condole with the unsuccessful ones. But there is yet another class of individual who deserve our special commendation, and that is the teachers.

On being requested, amidst much applause, to take the Chair, Dr. Bridge observed, Ladies and Gentlemen, I highly value the privilege of presenting these diplomas. At the same time I cannot but wish it were possible that all the diplomas, both for fellowship and associateship, could be presented on the same day. In that case you would then have had the additional advantage of listening to the excellent address of our Chairman last Friday, Mr. Otto Goldschmidt. It was an address which gave us all very great pleasure, and, must have been of considerable interest to all the candidates, both successful and unsuccessful, and was one, I think, that in most respects was calculated to encourage organists in the right path. I have no doubt, however, that we shall have an opportunity of reading it in some of the journals, and, I hope, at full length. One of those ubiquitous

gentlemen, who wait upon the chairmen of public meetings, attended on that occasion, and, I regret to say, is attending now. (Laughter.) That speech was one in which most of us concur. There was only one point that Mr. Goldschmidt touched upon with which I could not quite agree. He seemed to think that an organist's duties and an organist's work of preparation ought to monopolise the whole of his time and attention, and that it was not possible, or advisable, for him to go very far out of his own sphere to study and practice orchestral writing. That, I am constrained to think, is a mistake. At one time it was the practice of an organist to think that he was a very fine fellow, and that there was no one else like him. Still, as a matter of fact, he knew very little of music outside organ music. He very seldom heard a symphony, and did not even understand it. Organists then had a very scant idea of the compass of orchestral instruments, and generally, I think, they confined themselves to their own immediate sphere. This, I feel sure, has a very bad effect, not only upon the style of music played, but also on the manner in which it is performed. I am perfectly certain that the listening to orchestral playing and the study of orchestral writing cannot but have a powerful and beneficial effect upon organ playing in general, and for this reason I cannot possibly agree with Mr. Goldschmidt in his contention that the organist should at all narrow his sphere of action. I think it is most essential that an organist should essay to master every branch of his art; and this the College of Organists is doing in a marked degree. The examinations this Institution has established, and which have now been continued for upwards of twenty-five years, have induced organists to study, not merely organ playing, but also, in order to obtain their fellowship, orchestral writing and scoring, and many other things to which too little attention is paid unless there exist a conscientious desire to become a perfect musician. No partial examination can do this. I think it is very encouraging to find that so many organists (180) have come up upon this occasion and voluntarily taken the trouble of studying, and presenting themselves for examination. For, after all, they are not compelled to do so; it is not necessary for them in order to practice their art or to obtain pupils to come up to the College of Organists for their diploma of Associate- or Fellowship. There are only two things requisite to secure pupils—perhaps even one is sufficient—either to issue a circular, or else to buy a large brass plate. (Laughter.) If they buy a brass plate, and put their name on it in large letters, they probably get some sort of pupils, and the latter get probably some sort of teaching. But our young organists feel that this sort of thing will not do. They feel that they must obtain some sort of testimonial of their competency, and hence we see a general desire, which grows yearly more and more, to pass some really good and searching examination, and it is very gratifying to see the large number of candidates who have come forward on this occasion. They are, I feel sure, animated by conscientious motives, and not by the mere gain of pounds, shillings and pence. Usually the public are easily gulled, and will readily take lessons of a man who knows nothing, and will pay for such instruction without a murmur. A teacher in order to do justice to himself and his pupils, should first of all make himself thoroughly competent. Having done this, our young organists need have no fear of appearing before the world as thoroughly competent musicians. The character of the examinations has altered very much, and they are now very much more difficult than they were, I am glad to say, when I passed mine, and I must confess that I have always taken pleasure in the recollection that I did really pass an examination for my Fellowship, and that it was not conferred upon me as a compliment. If my old friend, Mr. Charles Stephens, had been with us to-day, I should have again alluded to the fact that he was one of the examiners on that occasion. My worthy friend, Mr. Higgs, however, who I am glad to see, is present, signed my diploma as Chairman. That diploma I look upon with very great pleasure, and it seems to carry me back to youthful days.

But now, ladies and gentlemen, I will not detain you any longer. You must please excuse these halting words of mine, which I have had no time to consider. It now becomes my duty to ask the gentlemen—I should say ladies and gentlemen, for I hear there was a lady Fellow the other day to receive a diploma, and there is a lady Associate to-day—to come forward. I thank you very much for your kind attention and congratulate you all, and trust this is the beginning for you of a very bright and distinguished career in the organ world. (Cheers.)

The Diplomas were then presented, in kind and genial fashion, by Dr. Bridge.

Mr. James Turpin said, I feel that we ought not to separate on this occasion without proposing a very hearty vote of thanks to the examiners in recognition of their anxious care and zeal, and the large amount of work they have had to perform, for this is one of the heaviest examinations that has taken place. I hope one of the candidates will second that proposition.

Seconded by the Rev. Mr. Blackburne, one of the successful candidates, and carried unanimously.

Dr. Crow said, I am requested on behalf of my brother examiners to acknowledge the vote of thanks you have been good enough to pass. It has been a very arduous undertaking. Those of us who had the task of listening to this organ playing for two whole days found it wearisome; however, we were pleased to come and do our duty. Before I propose a vote of thanks to our excellent chairman, I would like to make a remark about the diplomas of the College of Organists. Dr. Bridge said that gentlemen living in the country were not compelled to take their certificates. That is true to some extent. Our worthy chairman, I think, judges the matter from the standpoint of one who lives in London. Still these diplomas are highly valued in the country, and the organist does not feel properly equipped unless he has taken his fellowship, and that is doubtless the reason why there have been so many candidates. We have been struck by the great improvement in the transposition and other tests, which is really remarkable compared with what it was even two years ago. I now have to thank you for your kind vote of thanks, and would ask you to accord a very hearty vote of thanks to our excellent chairman for the genial manner in which he has performed his duties. (Applause.)

Mr. Higgs—I have exceeding pleasure in seconding Dr. Crow's proposition, and would take this opportunity of saying that the value attaching to the position of Associate or Fellow of this college of course is only due to the way in which the previous holders of these diplomas have in the main stamped a value upon them. Such advantage is now handed on to you, and I feel every confidence from the very high remarks that have been made by those who have examined your work, that you will do your utmost to enhance the estimation in which the degree of Associate of the College of Organists is held, and I am very glad to think that this task is entrusted to such capable hands.

Dr. Bridge—Ladies and Gentlemen, Believe me when I say that I value very highly your kind thanks and the courteous words that have been spoken by Dr. Crow and Mr. Higgs with regard to the way in which I have performed the duties that were entrusted to me. I am much obliged for the patience with which you have listened to me. We are all very pleased to see so many young men attain this distinction. Once more I thank you for the kind reception you have extended to me.

The Organ pieces performed for Associateship were as follows:—

J. S. BACH, Fugue in A minor; Fugue in D major; Fugue in D minor, (Giant); Fugue in G major; Fugue in G minor; Fugue in D minor; Fugue in E minor; Fugue in E flat, (St. Anne's); Fugue in C minor; Fugue in B minor; Fantasia and Fugue in C minor; Passacaglia and Fugue in C minor; Prelude and Fugue in E minor; Prelude and Fugue in C minor; Prelude and Fugue in C major; Prelude and Fugue in A major; Prelude and Fugue in A minor; Prelude and Fugue in E major; Prelude and Fugue in G major; Toccata and Fugue in D minor.

A. W. BACH, Prelude and Fugue in C minor.

HESSL, Toccata in A flat.

GADE, Allegro in A minor.

MENDELSSOHN, First Sonata; Second Sonata; Third Sonata; Fourth Sonata; Fugue in G major; Fugue in C minor; Prelude and Fugue in C minor; Prelude and Fugue in G minor.

MERKEL, Second Sonata; Fifth Sonata; Sonata in F; Sonata in G minor.

RHEINBERGER, Fugue in A flat; Sonata in A minor; Sonatina C minor; Sonata in G.

SALOME, Sonata in C minor.

SCHUMANN, Fugue on the name of BACH.

SMART, Andante in F; Postlude in D; Prelude in A, Prelude in E flat.

VOLCKMAR, Postlude in C.

The standard of the work done at the recent examinations was exceptionally high, as will be seen from the large numbers of successful passes. Work requiring thought, practice, and experience, such as the theoretical test, the transposition, and other practical examples, is evidently better understood and more carefully studied by our young and rising organists. This statement will be rightly regarded as a gratifying one; and it shows that the good and useful work done by such comprehensive and thoroughly all-round examinations as those held bi-annually by the College of Organists is largely permeating and greatly influencing our national study of the "King of Instruments;" a study in which we are, as all good judges of organ-playing and even many of our foreign critics frankly and generously allow, taking a, if not the, leading part.

GLOUCESTER CATHEDRAL ORGAN.

With due service celebrations and local rejoicing the new organ at the cathedral has been reopened, though still in an incomplete state. The talented organist, Mr. C. L. Williams, presided, and extra choral help was obtained. In an exhaustive article the *Gloucester Journal* observes:—

That at the Restoration, when all the great cathedrals and college chapels were requiring instruments there were only four men in the country who could build them. Two foreign builders were invited to help them—Bernhard Schmidt, a German, and Harris, a Frenchman of English descent, and his son Renatus. We now come to a matter that immediately concerns us, for the latter built the Cathedral organ, which has delighted thousands during the past two hundred years. We are fortunately in a position to give the exact terms of the agreement between those builders and the authorities of that day, the original of which is in the possession of the Dean and Chapter.

Articles of Agreement made the three and twentieth day of December, 1674, Between the Dene and Chapter Gloucr of the part and Thomas Harris and René Harris his sonne both of the City of London organ makers of the other parte.

The said Thomas Harris and René Harris (for and in Consideracon of the yearly Rent and Covennts herein after menconed to be paid and performed) Doe for themselves severally promise Covennt and agree to and with the said Dene and Chapter that they the said Thomas Harris and René Harris or one of them shall and will from time to time (during the pleasure of the said Deane and Chapter) Well and sufficiently keepe the organ in as good repaire as now it is especially as to the musique part of it as alsoe to keepe it from Runniges stickings and CIPHERINGS or whatever else may happen to the prejudice of the said organ (all violent mocons or accidents by ropes and prejudice by Ratts or other like vermin excepted) And further that they the said Thomas Harris and René Harris or one of them shall once in halfe a yeare or oftner as occasion shall require give Notice to the said Deane and Chapter of theire certaine aboade that soe Notice may be given to them for the mendinge the said organ when there shall be occasion And the said Thomas Harris and René Harris or one of them to come once a yeare at the least or more as occasion shall require and having Notice soe to doe from the said Deane and Chapter for the better Tuninge and Keepinge the said organ in all needfull and necessary repaires and amendments (The charge of all speciall alteration of stopps or other extraordinary Addicons to be from time to time paid and discharged by the said Deane and Chapter as shall by them at any time be thought fitt and convenient)

The said Deane and Chapter in Consideracon thereof Doe covenant promise and agree to and with the said Dean and Chapter shall yearly and every yeare at the feast of the Nativity of our Lord God pay or cause to be paid unto the said Thomas Harris and René Harris or one of them the yearly sune of five poundes And that they will from time to time give notice to the said Thomas Harris and René Harris or one of them of the defects of the said organ that soe that they may have convenient time to provide themselves with materials for the doinge thereof: And if it shall so happen that in a yeares time or more there shall not be any occasion to mend the said organ yet the said salary of five poundes to be paid constantly at the time aforesaid yet soe as the said Thomas Harris and René Harris

or one of them shall not faile upon notice given as aforesaid to come ofter when occasion shall happen, for the tuninge and mendinge the said organ. In witness whereof the said parties first above named have to these presents sett their hands the day and year first above written. Memorandia, It is agreed and the true intent and meaning of all the said parties is that if the said Thomas Harris and René Harris or one of them shall refuse or neglect to come to mend the said organ upon Notice to be given as aforesaid that then and in such case it shall and may be lawful to the said Deane and Chapter to deduct of the same yearly sune of five pounds soe much as shall be dampnified by such neglect or refusall or shall expend in and about the mendinge and tuninge the said organ to any other person whatsoever for the purpose aforesaid unless the said Thomas Harris and René Harris or one of them shall show good cause to the contrary that is that they were hindered by sickness or some other Extraordinary occasion which shall be satisfactory to the said Deane and Chapter.

1674

Received twenty pounds the fifthe of January of Mr. Treas- Gregory for mending the organs and keeping them in reaire until Midsummer next. I say received by me René Harris.

These men were so fortunate that it is said they built, or had a hand in building, many of the cathedral organs (Exeter excepted, which is known to have been the work of Loosemore.) The history of the organ from this point is one of marvellous development, which has continued without interruption to the present day. We shall conclude this necessarily brief historical survey with a list of the organists of Gloucester Cathedral from 1635 to 1888. In the first-named year Philip Hosier was the organist; he was succeeded in 1639 by John Skeover; and then followed in order Robert Webb, 1662; Thomas Lowe, 1665; Daniel Henstridge, 1666; Charles Wren, 1674; Daniel Rosingrave, 1679; Stephen Jefferys, 1682; William Hine, 1711; Barnaby Gunn, 1732; Martin Smith, 1740; William Mutlow, 1782; John Amott, 1832; Dr. S. S. Wesley, 1865-74; C. H. Lloyd, 1874-82; and C. Lee Williams, 1882, the present organist, and long may he continue there! It may just be mentioned that the Stephen Jefferys was the writer of the quaint melody of the Gloucester chimes.

Now come we to a matter of more technical but of equal interest, and the revelation of the internal state of our organ as it presented itself to that skilled artist, Mr. Willis, on thoroughly overhauling the instrument some short while since, will show at once the necessity of some renovating work being done, and done quickly unless there is to be an actual breakdown. The instrument as originally built by the Harrises nearly two hundred years ago, consisted of a pair of organs, viz. Great organ and choir organ, each from GG without GG sharp to D in alt. Mr. Willis states in his report that it underwent several important alterations in the latter part of the last century, but the most extensive alteration was effected by J. C. Bishop, probably about 1830, and the organ remained in this state until 1847, when it was entirely rebuilt by Mr. Willis, improving the swell and increasing the compass of the pedal pipes both upwards and downwards, which then for the first time assumed the character of a range of 29 notes from CCC to E. In this alteration the Great organ was extended in compass down to CCC and two pedal couplers were applied to play the organ either from CCC or CC and thus in octaves, the object being to obtain the effect of a pedal organ co-extensive with the Great organ in respect of the number of its stops. In the alteration the organ underwent in 1847 the case was deepened in order to introduce the new swell and to extend the compass of the organ. The great depth of the screen offers increased facilities in this direction, and an extension of this description would not in any way interfere with the architecture of the locality. All this was very well whilst the organ was used simply for the choir services; but when it became necessary to apply its use to services in the Nave it was soon found impracticable to accompany from the existing key-boards any music going on in the Nave—several painful examples of which we have had. The report offers some interesting particulars as to the position of the organist. When about twenty years ago, to utilise the Nave of Exeter Cathedral for large congregations Mr. Willis proposed that the organ should be played from the side, the result was a success, and the arrangement still exists. The desire, he says, to utilise the Nave of Gloucester Cathedral in the same way points to the desirability of placing the manuals at the side as at Exeter, and this

must be done; but the experience of Exeter has taught him that the inside of the organ must follow the keys and revolve a quarter of a circle with them. By this arrangement the swell will emit its sound either to the south or to the north and spread equally east and west. The enormous swell-box will not intervene between the Great organ and the Nave, consequently the Great organ will sound equally well in the Choir and Nave; thus with two important parts of the organ equally effective, the Choir organ may be left to take its chance and must be left to its fate, "seeing how beautiful a feature it is" (and we endorse Mr. Willis's opinion) "in its present position." With the two important organs well placed the organist can equally well perform his duties whether the service is in the Nave or Choir, but the organist must be raised. Such an alteration, it is pointed out, clears away every scrap of the old machinery, and compels the builder to erect a new structural frame, and in fact to build up a new inside to the instrument, utilising only the pipes, and many of these would have to be replaced by stronger and more durable work. The antiquated blowing apparatus will, of course, have to go, as it ought to have gone years before. Mr. Willis proposes pneumatic transmission, and his whole scheme aims at placing in the Cathedral an instrument worthy of its greatness, and, it is added, as its situation is the best that can possibly be conceived acoustically all the advantages to be derived from sounder and stronger work can be enhanced by introducing heavier pressures of air, by which means the effect of a much larger organ will be obtained without either the encumbrance or the expense of it. What is proposed to be done is thus given in detail in the report:—The instrument will consist of three manuals from CC to A, 58 notes, pedals from CCC to F, 30 notes. The stops of the choir organ to remain exactly as they are. The stops of the Great organ to be as follows:—

Double Diapason, two lower octaves zinc metal, 10ft.; Open Diapason, metal, 8ft.; Open Diapason, metal, 8ft.; Claribel Flute, wood, 8ft.; Principal, metal, 4ft.; Flute-harmonique, metal, 4ft.; Twelfth, metal, 3ft.; Fifteenth, metal, 2ft.; Sesquialtera, 3 ranks. Trombone (prepared for only), zinc metal, 16ft.; Trumpet, metal, 8ft.; Clarionet, metal, 4ft. Swell organ to contain—Double Diapason, wood and metal, 16ft.; Open Diapason, metal, 8ft.; Sal-cional, metal, 8ft.; Vox Angelica (lower octave from No. 3), metal, 8ft.; Lieblich Gedackt, wood and metal, 8ft.; Gemshorn, metal, 4ft.; Fifteenth, metal, 2ft.; Mixture, 3 ranks. Contra Posaune (prepared for only) zinc metal, 16ft.; Cornopean, metal, 8ft.; Hautboy, metal, 8ft.; Clarion, metal, 4ft. Pedals to consist of 4 stops, viz.:—Open Diapason, wood, 16ft.; Bourdon, wood, 16ft.; Octave (prepared for only), wood, 18ft.; Ophicleide (prepared for only), zinc metal, 16ft. The couplers to be—Swell to great; Swell to pedal; Choir to pedal; Choir to great; Great to pedals. Four composition pedals to the great organ; three composition pedals to the swell organ; One double-acting pedal for the great to pedal coupler."

"The entire bellows arrangements to be new, and to consist of one for light pressure with two handles and four feeders; the other for the heavier pressure with two feeders and one handle. Various insulating reservoirs to several parts of the organ, automatic in their action. Pneumatic lever to the Great organ manuals of most approved form. Compressed air movement to the pedal organ. The manuals, pedals, and draw stop fittings to be new. The keys to be placed at the South side of the organ, all internal arrangements, as before suggested, following them. Excepting that the fronts on the East and West side will be slightly separated, no alteration whatever will be made in the case, nor will any money be spent in its repairs or renovation. The whole of the money to be provided for this estimate is to be devoted to the development of this new organ. It is intended to utilise the old pipe work as far as it can be done without danger to the success of the scheme for the possession of a fine and impressive organ. Those stops marked by an asterisk are preparations for everything up to the soundboards, rack-boards, stays, &c.; but not the pipes themselves; the prices of these however, are detailed for their insertion at any time within five years, the cost being £270. The entire cost of the work will be £1,000 net cash upon completion."

CHURCH MUSIC.

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E. H. TURPIN, Hon. Secretary.
Great Russell Street Bloomsbury.

WEEKLY.]

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ESTABLISHED 1836

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NEXT COLLEGE CONCERT FEBRUARY 14, at 7.30 p.m.

The Examination for 1889 is fixed for April 9. The List of Pieces may now be obtained.

The Half Term will commence on February 20, 1889.

Regulations may be obtained from the Registrar, Mr. GEORGE WATSON, at the College
CHARLES MORLEY, Honorary Secretary.

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The Local Examinations in MUSICAL KNOWLEDGE are held in June and December, and the Local Examinations in INSTRUMENTAL and VOCAL MUSIC on various dates during the year at the various centres throughout the country.

The Examinations are open to all candidates, whether Students of the College or not, and without restriction as to age, sex, or creed.

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OTTO HEGNER at CRYSTAL PALACE SATURDAY CONCERT.—Otto Hegner, the wonderful child Pianist, will play with Renowned Crystal Palace Orchestra, Beethoven's Concerto for Pianoforte and Orchestra, No. 1, in C, and various favourite solos from his repertoire at the Saturday Concert, February 9.—Numbered Stalls, 5s., or Serial Tickets (Transferable) for Ten Concerts, 21s. Prospectus on application to the Manager, Crystal Palace, S.E.

LONDON SYMPHONY CONCERTS.—Mr. HENSCHEL, Conductor.—EIGHTH CONCERT, ST. JAMES'S HALL, TUESDAY EVENING NEXT, at 8.30. Programme: Solemn Overture, "1812" (Tschaiakowsky) repeated by desire; Concerto for Pianoforte, in E-flat, No. 5 (Op. 73, (Beethoven), played by Mr. Max Pauer; Symphony in B minor (unfinished) (Schubert); "Dance Macabre" (Saint-Saens); Symphonic Poem, "Les Préludes" (Liszt).—Reserved Seats, 7s. 6d., and 4s.; Unreserved Seats, 2s.; Admission, 1s.; of N. Vert; usual Agents; and St. James's Hall.—N. Vert, Cork Street, W.

DRURY LANE.—TO-DAY and TWICE DAILY. at 1.30 and 7.30. Augustus Harris's tenth and grandest pantomime, **THE BABES IN THE WOOD**, and Robin Hood and His Merry Men. The whole story rewritten, arranged, and produced by Augustus Harris, in collaboration with E. L. Blanchard and Harry Nicholls.—Box office open daily from ten to six.

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MONSIEUR EUGENE GIGOUT begs to announce that he will give several **ORGAN RECITALS** in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed *c/o* Messrs. NOVELLO & Co., 1, Berners Street, London, W.

SIGNOR NICOLA COVIELLO, the popular Cornet Soloist (Royal Italian Opera, Promenade Concerts, &c.), now booking Concert Engagements (London, suburbs, and provinces). Immensely successful at Promenade Concerts with "The Lost Chord," Levy's "Whirlwind," &c.—5, Sudbourne Road, Brixton.

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THE LATE MRS. LIMPUS.

Many readers will learn with feelings of profound regret, that Mrs. Limpus, the greatly esteemed widow of the late Mr. R. D. Limpus, a distinguished organist and founder of the College of Organists, died on Jan. 29, after a comparatively short illness precipitated by a severe cold. As a lady of great musical talents and many accomplishments, Mrs. Limpus was able to extend much sympathetic help and support to her husband in the great work of his life, the establishment of the College of Organists. Her long residence under the College roof from the time the College was first established at her husband's residence some five and twenty years ago, had made her name a household word, and her increasing kindness, self-sacrifice and valuable aid were duly and gratefully recognised by all connected with the institution; an institution faithfully and loyally served and supported throughout its existence by several members of the deceased lady's family. The sorrow felt by many private friends will be mingled with the regrets of all connected with the College. *Requiescat in pace.* The funeral will take place at Norwood cemetery to-day (Saturday) at 1-30 p.m.

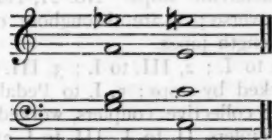
SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 11.)

Mr. Prout very widely advocates the use of the *complete* psychical series B upon supertonic and tonic, as well as upon dominant roots. It is not easy to see the reason why Day and Macfarren so strictly confined the use of the eleventh to the dominant root only, when it is evident that several chords, even in Mozart's works, can only be explained as supertonic or tonic elevenths. Again why should the use of the augmented sixth be limited only to the minor sixth and minor second of the key? These two privileged bass notes are respectively a semitone above the dominant and tonic, both of which in the major key bear major triads. Why cannot an augmented sixth be used with equally good effect on the semitones above the bass notes bearing other major triads—viz., on that above the supertonic, bearing its chromatic concord in both major and minor keys, and on that above the subdominant in a major key only? An augmented sixth on the minor third of a key—viz., on that note which lies a semitone above the supertonic, and another on the diminished fifth of a key—viz., on that note which lies a semitone above the subdominant, might both be objected to, as disturbing the notation of Day's chromatic scale. But the objection is not a real one. As a double-root chord, the augmented sixth is an extreme example of the threefold tonality in music, and the two additional augmented sixths I have suggested, simply extend the threefold tonality one "remove" in both dominant and subdominant directions, by introducing notes characteristic of these more distant keys. Whilst on the subject of Day's notation of the chromatic scale, it is well to bear in mind that on page 84 of the third edition of "A Compendium of Practical Musick" by Christopher Simpson, published in 1678, the chromatic scale is written exactly as Day

writes it, with the exception of the flattened supertonic—which is omitted together—there being a whole tone between the first two degrees of Simpson's chromatic scale. Considerable objection has been made to Day's theory, because in his chromatic chords, flats are used, where sharps would be perhaps more simple and convenient. This is notably the case with his chord of the minor thirteenth on the dominant:—



Apart from the question of "saving an accidental" it is argued that the augmented fifth of G (D#) should be used, because it leads more naturally up to the E, and this augmented fifth is felt to possess such a sensitively *ascending* character, that a flat looks utterly out of place—because it *does not convey to the eye* the upward tendency of the note it represents. Precisely so. The objection can only be an optical one. Acoustically, E \flat is a sharper note than D# and is therefore the truer note to write, in order to satisfy the ear; but as this answer opens up the graver question of founding our theory on one system of tuning, and our practice upon another, it can be argued that as D# and E \flat are the same sound on the pianoforte keyboard; in the chord of the minor thirteenth on G, E \flat is the preferable note to write, because it occupies the highest place upon the staff, and is therefore *optically* higher than D#!

(To be continued.)

A NEW GERMAN CONCERT ORGAN.

The advance of organ-building in Germany has of late received a new impetus from the more ready adoption of the usual features to be found in the English and French instruments, an impetus principally due to the enlightened action of eminent organ writers and performers. The latest and one of the most important specimens of advanced organ building is the concert organ built for the Philharmonic Hall at Berlin, by Schlag & Sons, of Schweidnitz, court organ builders to his Royal Highness Prince Albert of Russia, Regent of Brunswick, according to the specification of the royal musical director, Herr Otto Dienel, F.C.O., in the year 1888.

The handsome case, designed by the architect, Herr Schwechten, is an elaborate work, but it has no front pipes, and has five large openings for sound which are highly ornamental. The organ has a height of 14 meters, 4 of which are taken up with the bellows-room; it is 15 wide and only 2 deep. A kind of gallery runs between the case and the organ itself.

The following is the specification:—

PEDAL (CCC to F.)—Open Bass, 16 feet; Subbass, 16 feet; Violone, 16 feet; Flute Bass, 16 feet; Principal, 8 feet; Violoncello, 8 feet; Gedackt, 8 feet; Violine, 4 feet; Nassard, 10 $\frac{3}{4}$ feet; Mixture 3 ranks; Posaune, 16 feet; Tuba, 16 feet; Trumpet, 8 feet.

GREAT (C to G.)—Principal, 16 feet; Bourdon, 16 feet; Princ.pa 8 feet; Gamba, 8 feet; Grob-Gedack, 8 feet; Portunal Flute, 8; Octave, 4; Harmonic Flute, 4; Gamba, 4; Reed Quint 2 $\frac{3}{4}$ and 2; Cornet, 3 and 5 ranks; Mixture, 5 ranks, 2 feet; Trumpet, 8 feet.

SWELL (C to G.)—Gedackt, 16 feet; Principal, 8 feet; Lieblich Gedackt, 8 feet; Harmonic Flute, 8 feet; Salicet, 8 feet; Unda maris, 8 feet; Octave, 4 feet; Röhr Flute, 4 feet; Fugara, 2 feet; Harmonia aethera, 3 ranks; Sharp, 5 ranks, 1 $\frac{1}{2}$ feet; Clarinet, 8 feet.

SOLO (C to G.)—Bourdon, 16 feet; Stentorphone, 8 feet; Hohlflöte, 8 feet; Violon, 8 feet; Octave, 4 feet; Flauto Traverso, 4 feet; Violine, 4 feet; Nassard, 2 $\frac{3}{4}$ feet; Piccolo, 2 feet; Solo Cornet, 5 ranks; Oboe, 8 feet; Tuba Mirabilis, 8 feet. 3,500 Pipes.

All the stops in the swell and Organ organs are enclosed in the Swell box with the exception of the Tuba Mirabilis. On both organs an effective Crescendo and Decrescendo can be produced—an exceptional arrangement in a German organ.

No. 1, Open Bass, 16 feet; 2, Sub-bass, 16 feet; 5, Principal 8 feet; 18, Grob-Gedackt, 8 feet; 40, Stentorphon, 8 feet; 41, Höhlflöte, 8 feet; and the Mixtures are of large scale, the latter going throughout. No. 3, Violon, 16 feet; 5, Violoncello, 8 feet; 8, Violine, 4; 17, Gamba, 6; 22, Gamba, 4; 42, Violon, 8; 45, Violine 4; are specially characteristic stops. No. 21, Harmonic Flute, 4 feet and 44 Flauto traverso; 4 are throughout overblown, and have, of course, double length pipes.

COUPLERS.—II. to I.; 2, III. to I.; 3, III. to II.; 4, Sub-octave from II. to I., worked by stops; 5, I. to Pedal; 6, II. to Pedal; 7, III. to Pedal and 8 collective couplers, worked by stop and Pedal. Lastly come the couplers, II. to I., III. to I. and I. to Pedal, II. to Pedal, and III. to Pedal. 9, a pedal to shut off the couplers already mentioned; 10, a pedal coupler for the stops of the I. Manual. Another stop detaches the Great Organ. 11, a stop to uncouple the reed work. With this stop shut, which can also be done by the Reedwork Collective Pedal, the reedwork already drawn can be heard again. 12, a sforzando pedal, or "accent coupler." Manuals II. and III. have a heavier wind and pressure, and somewhat deeper keyfall. Single stops, or several together on the same manual, can be made stronger or weaker, at the will of the player.

The "Accent Coupler" brings out Couplers II. to I., III. to I., II. to Pedal, and III. to Pedal, but has no influence on Couplers I. to Pedal, III. to II., and Sub-octave II. to I.

ARRANGEMENT OF COMBINATION.—Different combinations can be instantly produced by a convenient arrangement of thumb pistons on the manuals and pedals on the pedal organ, which act on opposite sides. These combinations can be used either with the stops drawn separately, or without any such connection according to tastes. A stop "Sounding on the Register" either shuts it off or brings it out. Each manual has seven thumb pistons which are marked with O, Ff, F, Mf, Fl, Gb, and R respectively. Fl gives to the manual concerned a flute combination; Gb, a Gamba or violin quality, and R, a reedy mixture. F, gives a Principal mezzoforte, F. and Ff, a Forte or Fortissimo, and the silence pistons brings the hand registration into use, unless this has been made of no effect by the "Sounding Registering" stop. The orderly arrangement and convenient position of these 21 thumb-pistons makes them serviceable even to the most inexperienced player.

Out of the pedal organ four pedals are placed on the opposite sides. The first of these brings out all the pedal stops, the second gives a forte, and the third a piano combination. The fourth, the silence pedal, shuts up the combinations in the same way as the three similar pistons on the manuals.

Besides the thumb pistons and pedals referred to, there are five collective pedals. Four pedals add to the registering in use (whether produced by hand-drawn stops, or by pistons and pedal combinations) a mezzoforte, a forte, a fortissimo or reed-tone effect drawing at the same time the necessary couplers, the fifth, a silence pedal, brings back the previous registering.

A general silence pedal shuts in the whole of the combinations, pushes in the almost always used "Sounder of the register" and brings the hand-drawing of stops into operation alone. Anyone who wishes to play without the combination arrangements and to use only hand-drawn stops must be careful to ensure this by pushing in the "general silence pedal" so that all such conveniences are shut off.

A very practical arrangement is the "roller swell," also called "general crescendo," "register," or "collective swell." Through the revolving of a cylinder in the middle of the pedals one stop after another can be added to those already drawn; this cylinder also affects the composition pedals and opens the Venetian swell shutters. It produces a smooth *crescendo* from *pianissimo* to the loudest *fortissimo*, and worked backwards gives a *decrescendo* effect. To the right of the keyboard is placed a dial with hands which record the movements of the cylinder. The roller-swell is contrived—like the accent coupler—to affect single stops as well as large combinations. The "prolongement harmonique" is to be managed by knob and composition pedal. The first-named holds down notes on the swell until released by the pedal. The player can thus, as with the damper on a piano, sustain harmonies or single notes, while both hands are employed elsewhere.

ELECTRIC PNEUMATICS.

The keyboard is connected with the organ by a cable, 17 metres long, which includes 346 isolated wires. These convey the electro-pneumatic action, which controls the working of the keyboard, stops, couplers and composition pedals. Without these actions the whole complicated machinery of trackers would be useless. Through the pressing down of the keys, drawing of stops, movements of composition pedals and thumb-pistons, the electric current is connected, which then through the horse-shoe magnet and the pneumatics open the ventils required, and establishes the necessary connection, or else the electric current is disconnected, a result which has the effect of locking the ventils and stopping all the other actions. By means of a piston, "Electricity shut off," the electric current can be disconnected, and the united electro-pneumatics cut off or applied again as required.

The electric arrangement of the key-board, and the connection with stops and couplers are supplied by Herren M. Welte and Sons of Freiburg, according to an ingenious and artistic system of their own. The same firm supplied the elegant and yet solidly-made electro-pneumatic action, and also the wind-chest.

The bellows are under the organ. Four large bellows supply the wind for twenty-six stops, four somewhat smaller bellows supply seventeen stops and a portion of the pneumatic action. Further wind supply is secured for the seven stops on the solo-organ and the remaining pneumatic action.

An electric wind-indicator shows when the three supplies of compressed air exist in sufficient quantity. The wind-chests are reed chests with ventils attached, according to a system invented by the builder. This plan, besides giving to each stop a suitably high or low pressure of wind, has the advantages of simplicity, durability, and of being easily got at, and produces with the direct wind supply the accurate speaking of the pipes. Without using the electro-pneumatics both playing and registering are made easy with a wind-chest of this kind, and the production of various combinations is practicable.

This elaborate and ingeniously-planned organ, will alone be the means of largely extending German interest in the modern schools of organ playing.

Herr Otto Dienel, the talented author of the present scheme, is a man of large and liberal views, who has travelled extensively, and being gifted with powers of observation has recognised with the instincts of a true artist, the advantages to be gained for the organist by more prompt and varied tone-colour methods. The performances on the new Berlin organ will undoubtedly be matters of marked artistic interest.

ON THE PLACING OF CHURCH ORGANS.

The following appears in a recent issue of the "Builder" from the pen of Mr. G. Ernest Lake:—

Apropos of Mr. Belcher's excellent paper at the recent meeting of the R.I.B.A., will you kindly afford space for a few remarks from an organist? Although I believe that it is the intense craving for impossible architectural uniformity which has led to the destruction of the majority of the few noble examples of English case-work left to us by the Rebellion, or erected shortly after it, yet I venture to ask, whether in the too-frequent event of compulsory economy in the erection or restoration of a church and organ, the architect might adopt a *via media* between the rigid insistence upon some pet hobby or expensive design, and the despairing abandonment of the case to the organ-builder,—sometimes an artist, sometimes a joiner? It is incredible to me that any church should sanction the hideous four-post monstrosities affected by one or two noted organ firms. May I ask whether architects are, as a body, aware of the great facilities in designing afforded by the recent light-wind with small tubes? By its aid pipes grouped and displayed in a manner impossible with tracker-action and conveyancing tubes, to say nothing of the enormous advantage of detaching the console so that the performer can hear the full effect of his playing, can face in any direction, can hear his choir even better than if sitting beneath a bracketed organ, and can be placed

in such a position as to communicate with the clergy and singers, to the avoidance of many awkward "hitches." It is truly delightful to hear so many eminent architects condemning the organ-chamber, that arch enemy of purity, power, and permanence in organ tone; but in cases of a chamber being an absolute necessity, I feel convinced, as the designer and restorer of many important instruments, that one point of egress of sound is infinitely preferable to the conventional two, especially when they are blocked in by case and pipes in the usual manner, and several experiments have assured me of the truth of this. There can be little doubt that organs contained in a west end tower produce a fine effect, but in these cases there is, as I have advanced, but one egression of sound. Moreover, the roof of the chamber is generally high-pitched, never sloping the wrong way, as in the case of the lean-to order of chancel chamber, whilst the height from the floor adds to the general effect by permitting the sound-waves to re-sort themselves along the roof before reaching the ears of those below. This position is, however, rendered almost impracticable by the revival of early English ritual, unless the west-end organ be assisted by one placed near the choristers. It is impossible for an organist seated at the west end of the church to satisfactorily accompany an east-end choir and an intermediate congregation, though an organist seated at the east end could control the choir, and consequently the congregation. In spite of the supposed objection from a ritualistic point of view, I do not think it would be difficult to persuade the clergy of the advantages of an organ bracketed over the altar (in the absence of an east window); the case and pipes, if artistically treated, would form an exquisite decoration, and if this position—that of Ratisbon Cathedral amongst others—were adopted, decorated shutters, to be seen with so many Spanish organs, would, when opened, present the appearance of the two wings of a Triptych. The whole question is one of expense. In a large church there can be little doubt that a powerful organ at the west end, combined with an ample accompaniment organ at the east (divided on screen or as reredos), and both controlled by a performer seated immediately behind precentor and choir, would solve most of the ritual and acoustic difficulties we have to face. May I say that from experience I am assured that the rood-loft position is of great advantage to organ tone, but that the organ should not interpose between choir and congregation; that organ touch is now entirely independent of distance between key and pipe, and that a properly-constructed hydraulic engine makes no noise whatever if provided with an automatic governor, costing only a shilling or two. I venture to think that it is not so much the large churches and cathedral organs that require consideration, but the smaller buildings, where space and means are comparatively limited. As a case in point, an architect of some reputation allowed me for an organ the following approximate measurements:—Chancel aisle, length east to west about 30ft., depth N. to S. about 10ft.; height, 8ft., rising to 12ft. or 14ft. The only places for egress of sound were three narrow slits, and there was no provision whatever for the performer, even if any organ could have been got into the space (?) provided. As a natural result, there were extensive structural alterations.

The organ question must be one of great difficulty to an architect: yet the instrument is one which, apart from artistic considerations, is all-important from a commercial point of view, because the organ has an undoubted influence upon the offertory. I submit, therefore, that the requirements of the organ should have greater and earlier consideration from architects of small or moderate sized churches,—that it should never be placed in a chamber, unless as a separate instrument at the west end; that ample room should be afforded, not only for the collective tone, but also for the speaking of individual pipes; that the console should be detached from the organ whenever possible,—the player being seated close to the clergy and choristers, and that, if not, the organist should be partially under the pipes, so as to hear his choir; as also that whilst the organist or the builder should have full control over the "lay-out" of the instrument, the scheme should be submitted to the architect, who would be responsible for the case and general appearance.

In answer to Mr. Lake's letter on this subject, the following letters appear in the "Builder":—

It is exceedingly gratifying to find that some interest has been aroused on the question of the position of the organ in churches and

its general requirements. A little friendly interchange of views between architects and organists would do much towards improving its condition, and architects may be enlightened on many details on which they have been in doubt. If I have done something towards the abolition of the "organ chamber," and to obtain its general condemnation, I shall be glad; but there are other points to be established. Mr. Lake, in his interesting letter in your issue of January 12, expresses the views of an organist, on some of which it would be advantageous to discuss. Like Mr. Statham, whose reputation as an amateur organist is well known, he strongly advocates the use of pneumatic tubular action in the development of the use of the organ, and he considers that "organ touch" is quite independent of distance between key and pipe." The various methods of tubular pneumatic action have been brought undoubtedly to great perfection; still, in touch there generally seems to be something wanting—a want which will, perhaps, be supplied with further improved appliances, and a sufficient mastery over an ample and prompt wind-supply. But no action, however perfect, will entirely conquer distance and the disadvantage of having the organist removed from the immediate presence of his instrument.

There is another point which must not be lost sight of when it is advanced that, by the use of electric or pneumatic action, an organ placed at the west end of a church might be played by an organist at the east end or chancel, viz., the time it takes for sound to travel. It can easily be understood how next to impossible it would be even for a cool and calculating head to manipulate with his fingers in advance of the sounds he is listening to. I fear Mr. Statham would not enjoy his fugue-playing under such conditions. It is stated that the feat is accomplished by some organists, but is it wise to promote such trials of nerve and skill? How distracting it would be if, as is also suggested, he had under his control at one key-board a "powerful organ at the west end and an ample accompaniment organ at the east, divided on a screen." Instead of the acoustic difficulties being solved, it seems to me they are increased, for he would have to listen to sounds arriving from three different places. A combination-stop might make them speak instantaneously by electricity, but the sounds themselves would not reach any given point together. There is one other point on which Mr. Lake and others differ from me. The advantages given for placing the console (when not detached from the organ) partially under the pipes seems to me rather to weigh against such a position. If the organist is to be placed where he cannot hear his organ, and thus hear more of his choir, is it not likely that those who hear both will hear too much organ? The balance of sound heard by the organist will, at all events, differ from that of the congregation, and I know that in some instances this accounts for the complaint that the choir is drowned by the organ. There may be some further elucidation of this opinion, but in stating my own I do so in no captious spirit, but in the hope that useful and valuable information may be elicited from those entitled to speak with the advantage of experience and authority.

JOHN BELCHER.

5, Adelaide Place, London Bridge.

* * As Mr. Belcher brings me into the controversy by name, it is better, perhaps, to drop the impersonal attitude in this case. I had never forgotten the point as to the travel of sound, but not one word was said about it by any one in the discussion at the Institute meeting. Now, as Mr. Blake and I have shown conclusively (what I could get no one to believe at the meeting) that with the new methods distance makes no difference in the touch, the ground is shifted to the question of sound. Well, sound travels about 1,100 ft. in a second, so a distance of 100 ft. (all that would be required in most churches, because the player may be just outside the chancel, not in it) would only make about one-eleventh of a second, and no one would feel that much. In a very large church the large organ could be in the transept, unless we adopt Mr. Nevill's bold idea that some of the clergy will be willing to have it over the Communion-table.

I agree that it is better not to put the organist so that he is engulfed in the organ, with the sound going over his head. He does not really know what he is doing then.

H. H. STATHAM.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—At the performance of "Callirhoe" on January 26, Dr. J. F. Bridge played Handel's Organ Concerto in B flat, 1, second set. To-night Mr. E. H. Lemare, F.C.O., of Sheffield, will give the organ recital.

NENAGH.—An organ recital was given by Mr. Charles Haydn Arnold, Organist of the Cathedral, Killaloe, in St. Mary's Church, County Tipperary, on January 24, when selections from Handel, Bach and Mendelssohn were performed. The church was crowded, and a silver collection was made in aid of the Church Organ Fund.

GALASHIELS.—The organ at the Free Church, built by Mr. Kirkland, of London and Wakefield, has been opened by Mr. Blakeley, of Edinburgh.

SPONDON, DERBY.—The organ at the Parish Church has been re-opened after alterations by Mr. A. Kirkland, of Holloway, London. The presiding organist was Mr. H. Smith, of Derby.

SHEFFIELD.—Recently Miss Mc. Knight, F.C.O., a very talented and accomplished performer, gave a recital on the Grand Organ, at the Albert Hall. Her solos included "Prelude and Fugue in G," Bach; Fourth Organ Sonata, Mendelssohn; Flute Concerto, Rink; Toccata, Hatton, etc.; were admirably rendered, and abundantly proved the lady's skill in the management of a large instrument.

READING.—Mr. J. C. B. Tirbutt, Mus. Bac., organist of All Saints Church gave the third of the series of Popular Organ Recitals provided by the Mayor, at the Town Hall, on Saturday, 19th inst. Overture in E minor, Morandi; Andante in G, Batiste; Selections from "Der Freischütz, Weber; "Romances sans paroles," Guilman; "La Serenata," Braga; Grand Offertoire, No. 4, in G, Lefebure-Wely; "Pregiera," and "Marcia," Capocci; Gavotte and Musette, Tirbutt; Fantasia on Old English Airs, Best; Berceuse, Gounod; Coronation March (Le Prophète), Meyerbeer.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on January 17 and 19. Fantasia pour l'Orgue (E major), Dubois; Allegretto from the Violin Sonata in A major, Handel; Overture, "A Midsummer Night's Dream," Mendelssohn; Fugue in C major (six Concert Pieces, No. 3), Best; Alla Pastorale, (Twelve Organ Pieces, No. 3), Smart; Finale: Allegro maestoso (B flat major, Organ Pieces, Book 13), Guilman; Overture, "Egmont," Beethoven; Andante from the Trio in C minor, Mendelssohn; Air with Variations, Auber; Introduction and Fugue (A minor), Albrechtsberger; Scherzo (F sharp minor), Hatton; Procession March, Bossi.

GODALMING PARISH CHURCH.—Organ Recital given on January 24, by Mr. F. de G. English, B.A. Oxon., F.C.O. Programme: Fantasia and Fugue in A minor, Merkel; Andante in E minor, Smart; Postlude on Plain-Song, "Urbs beata, Hierusalem," Pearce; Andante con moto, Guilman; Prelude and Fugue in D, Bach; Sonata V., Mendelssohn; Intermezzo (Sonata VIII), Rheinberger; Allegro (Concerto IV), Handel; Military Overture, Mendelssohn.

BRIDGWATER.—By Mr. C. Lavington, at St. Mary Church, on Tuesday, December 18. Offertoire in G major, Barnett; Festival Anthem, "The Lord is King," Gadsby; Descriptive Organ Piece, "The Harvest Home," Spinney; Anthem, "As pants the hart," Spohr; Organ Sonata, No. 1, in F minor, Mendelssohn; Adagio in F major, Spohr; Anthem, "Calvary," Rodney; Theme with Variations, "Carillons de Dunkerque," Carter-Turpin.

WANDSWORTH.—By Mr. H. Watson, F.C.O., at All Saints' Parish Church, on Jan. 20. Concert Fantasia in D minor and major, Stewart; Air and Variations in A major (Rea); Overture for organ in C, Adams; Adagio Cantabile in A flat, Beethoven; Grand Solemn March in E flat, Smart.

LONG MELFORD.—By Mr. Bernard H. Hunt, organist and choir-master, in the parish church, on January 18, in aid of Choir Fund. "Occasional" Overture, Handel; Theme and Variations, "Carillon's de Dunkerque," Carter-Turpin; Marche du Sacre, Meyerbeer; Fugue in G minor, Bach; Funeral March (by request), Chopin; "Nazareth," Gounod; Romanzo in G, Beethoven; Air, with Variations (Symphony in D), Haydn; Grand Chœur in D, Guilman.

ST. GABRIEL'S, NEWINGTON.—A programme of Sacred Music was performed in this Church on Thursday evening, January 24. Organist, Mr. J. R. Ady Crouch, A.C.O. Part 1.—Fugue in G minor, Bach; Cornet solos, "The Chorister," Sullivan, and "The Reaper and the Flowers, Cowen, Mr. Alfred Crouch; "I will extol Thee," Costa, Miss H. Rattle; "The Better Land," Cowen, Miss Maud Leslie. The choir and choral society sang, "Lord, for Thy Tender Mercies sake," Farrant, and "As pants the heart," Spohr. Part 2 consisted of selections from the "Messiah," the solos being, "Rejoice greatly," Miss Maud Leslie, "He shall feed His flock," Miss H. Rattle, and "But Thou didst not leave," Mr. D. Greville. The choir and choral society sang the three choruses, "And the glory of the Lord," "Lift up your heads," and "Hallelujah."

NOTES.

Mr. T. Stancliffe, A.C.O., late of St. James's Cupar-Fife, has been presented by the choir with a diamond ring; and by the members of his Glee Choir, with three vols. of Grove's Dictionary of Music.

A contemporary has a letter in which these words occur: "Testimonials are frequently—in fact generally, I believe—misleading. The writers may not intend to convey a wrong impression, and their opinion may be thoroughly honest. Before a testimonial can be trusted, however, you must have known, that the writer is a competent judge. Testimonials as to musical ability should be disregarded unless written by men of good repute."

Those who seek for duly qualified organists should look for players possessing duly honoured diplomas, or apply to the College of Organists, or to reliable men of high professional position.

Mr. James K. Strachan (pupil of Mons. Alex. Guilman) has been appointed organist and choirmaster of Claremont, U. P. Church, Glasgow.

The giving of sacred music and organ recitals on Sunday afternoons, in accordance with a valuable suggestion of Sir George Grove's, seems to be growing into a custom. Recitals are also becoming common on Saturdays in some places. A Liverpool paper observes:—"The organ recitals at St. Margaret's and St. Agnes continue on Saturday afternoons, and both prove to what useful purposes our churches may be put when wisdom prevails in their management. Messrs. Branscombe and Stammers are entitled to thanks, as are also the clergy of the churches in question, for their good work."

COLLEGE OF ORGANISTS.

The College Library will be closed on Tuesday next, February 5. The lecture by Dr. F. J. Sawyer, for this date, is unavoidably postponed.

March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Concluded.)

Mr. Stephen's "Shake Test" is most ingenious; but it is not the veritable *Pons Asinorum* it appears to be at first sight. The puzzle is this: If we write the passage according to Day's notation, what notes must we alternate with D flat and E flat respectively. Mr. Stephens answers triumphantly E flat and F flat, *i.e.*, a whole tone above each. Why? Simply because he says no one in their senses would shake D flat with D natural and E flat and with E natural. Why not? Because there would be so many accidentals on paper. Of course there would. Who denies it? But why should this be a difficulty? Surely it can be got over by "expedient false notation"—very expedient in this case, because it is the most extreme case which can possibly occur. But if we are quite willing to accept D flat going to D natural; and E flat going to E natural, when all four notes are semibreves, why should we not equally accept the same progressions when all four notes are semiquavers, or semi-demi-semiquavers? Does mere pace alter derivation? If we gabble through all the conjugations of the Latin verb "to love," if it were possible to cram the whole into one breath with lightning rapidity, would that alter the fact that all the different growths and forms of the word came from the one single little root or stem "*amo*"? Certainly not; and it is the same with our musical conjugation. But even assuming that the semitone shake is impossible or absurd with Day's notation, Mr. Stephens has yet to prove that the whole-tone shake is inadmissible!

Mr. Prout's suggestion as to the removal of the well-known restrictions of the use of the mediant chord, of the tonic chord following that of the supertonic, and of the \sharp chord on other basses than those of the dominant, tonic, and supertonic, must meet with entire sympathy and approval from all musicians who desire to see Day's work so modified as to be able to retain its position as a modern educational text-book. Here, again, a book of illustrations will be much needed, if students are to be properly taught how to avail themselves of such licence with advantage.

It will always appear strange that the same pen which could forbid the use of the mediant triad should allow the minor ninth to be heard with the octave of the root in an upper part. Yet this very harsh combination of sounds would appear to be not only sanctioned, but *admired*, if we may form such an opinion from the following passage in the first number of the second part of "King David":—



But enough has been said on both sides of the question, and the sum and substance of this paper can be stated in a very few words. It is briefly this: Day's book, as it stands at present, cannot be defended, because its pretended physiological basis is unreal and untrue; but it is possible to sweep away the worthless part, and retain—with certain modifications—all that cleverly-conceived classification of chords, which has proved itself of such great use in the past, and which may—with proper care—hold its own against the many theories (?) of harmony which, from time to time, appear in publishers' catalogues. That the Day Theory of Harmony needs simplification in its exposition, and presentation in a more attractive and popular style, is most evident, especially to those who have been obliged to teach it; but that this *can* be done, and that it is worth doing, and that the doing of it can be justified, confirmed, and exemplified by a book of practical illustrations, consisting of extracts from composers of all ages since harmony first began, is also undeniable, and if this paper be in any small measure a help to the reconstruction, improvement, and retention of the purified Day Theory as a valuable and well-tried educational medium amongst us, the time taken for its preparation, reading, and discussion will not have been expended in vain.

I have been accused of the great sin and iniquity of trying to do away with all order, rule, and propriety in music, on account of what I have said in this paper. But if, by earnestly pointing out to musical students the method by which the great composers wrought, how that method grew from the Greek scales, Church modes, Hexachord system, and so on, right away to the latest productions of our own day, if this be chaos, if this be setting up the vicious and immoral precept, "Let every man do that which is right in his own eyes," then by all means let us have the Harmonic series of nature pure and simple. Let us close our eyes to everything modern—even as modern as Jubal's lyre or Miriam's tuneful voice—and see what we can evolve out of the pure unalloyed scale and chord given to us by Nature herself.

UNISON SINGING IN CHURCH.

Though neglected by the great Church composers of the sixteenth and seventeenth century, unison singing is finding more favour in modern sacred music. A writer observes in "Reflection on Church Music":—"The expressive effect which *Unison* in vocal music is capable of producing, is not so universally appreciated as it deserves to be. Unison is evidently not artificial enough to recommend itself to the taste of many of our present musicians. They obviously prefer even a corrupted harmony; otherwise they could not think of advocating the employment of harmony on occasions where it is quite impracticable. Take, for instance, congregational singing in public worship. Here the essential conditions for ensuring a correct and pure harmony are wanting, and are, moreover, unattainable; nevertheless, its introduction is continually aimed at, even by professional musicians. On the other hand the indisputable advantages derived from an adherence to unison, are not properly valued. I shall not enlarge on this subject here, especially as I have already treated it in an essay intended for the use of Church-goers in general." "However, a few observations of distinguished musicians on vocal performances in unison may find a place here," observes Carl Engel in his valuable work on National Music.

When Dr. Burney was travelling in Germany he visited the Lutheran Church in Dresden, called *Die Frauen-Kirche*. He says, "The whole congregation, consisting of nearly three thousand persons, sing in unison, melodies almost as slow as those used in our parish churches, but the people being better musicians here than with us, and accustomed from their infancy to sing the chief part of the service, were better in tune, and formed one of the grandest choruses I have ever heard."

The singing of the charity school children at their annual festival in St. Paul's Cathedral affords another illustration of the imposing effect of unison. On this occasion several thousand children's voices unite in singing the melody. Celebrated musicians have expressed their admiration of the over-powering effect attained. It is well known that Haydn remembered it with rapture."

The cultivation of good unison congregational singing will probably be one of the features of future Church music; and such singing would open up new possibilities with regard to the use of our large Church organs as accompanying mediums, not to add new effects of contrast between a massive congregational unison and the vocal harmonies of trained choirs.

OLD LONDON ORGAN CASES.

Interest in the fine old cases of sundry City organs is aroused. Recently the "Musical Standard" gave an effective engraving of the beautiful case of the organ at St. Bride's, Fleet Street, by Renatus Harris. A correspondent of the same paper writes:—I am moved now to write merely in commendation of the idea of issuing cuts of organ exteriors. That of St. Bride's is very faithful and good, for I know the organ well, having frequently officiated there both before and after the rebuilding. The case (albeit *not* improved in appearance by the flanking of pedal pipes, which should have been disposed of elsewhere) is one of the most elegant we have. It will be a good thing to continue such representation of cases, if only as a protest against the apparent incapacity of our architects to design in the present day anything beyond a "hideous hoarding of pipes." There are still left some goodly specimens untouched by the hand of the destroyer, such as Christ Church, Newgate Street, St. Magnus, St. Lawrence Jewry, &c., &c. Some are reproduced in Mr. Norbury's "Kist o' whistles," a valuable publication. But even these fine specimens will not compare with some of the continental cases; those, for instance, at St. Eustache and St. Etienne du Mont, at Paris, and others, which indeed throw our designs into the shade. It is to be noted that we seem to be the only nation in Europe who put a grand organ anywhere but at the West End, or who (in the hope of palliating a bald design) cover the pipes and the woodwork with vulgar decoration. I think I may say that all or nearly all the grand continental cases consist entirely of oak woodwork, and burnished tin pipes. The demands of modern ritual have destroyed not only the power of designing the exterior of organs, but have revolutionised the art of organ-voicing. Formerly the tone was allowed to float out, now the organ is put in the "organ-cellar," and the tone must be forced out, the result being that the modern instrument, with its indisputable improvements, is not so musical an instrument as many an old one, if left standing in the place it was built for."

Mr. W. Wait kindly writes that the organ at his church, St. Andrew Undershaft, Leadenhall Street, E.C.—which is by Renatus Harris, c. 1696—once stood in west gallery (now at East End, South aisle). Take away the pedal pipes each side of St. Bride's organ, and you have the design almost, if not *identical*, of St. Andrew's organ with same two "Fames" with trumpets, mitres, &c. There is an account of this organ in Drs. Hopkins and Rimbault's "History," page 129 (I see an account of the old St. Bride's organ on page 130). The organ at St. Bride's was placed in the church about the same year as the one at St. Andrew's, Undershaft; it was enlarged and modernised in some directions by Messrs. J. Walker and Son in 1871, and rebuilt by Messrs. Gray and Davison, about 1886. Mr. A. Hill gives views of several old London organ cases in his large and valuable work, as well as Mr. J. Norbury in his artistic and valuable book already referred to.

THE POSITION OF THE ORGANIST.

It is satisfactory to note that this burning question claims attention from time to time. Mr. A. S. Cooper, F.C.O., thus writes to "Musical Opinion."

Allow me, as an organist of some thirty years' experience, to say a few words in reply to the Rev. Mr. Greaves?

No one will for a moment dispute his assertion that organists generally are treated with great lack of sympathy, and regarded somewhat as a machine or "clock which needs only to be wound up once a quarter,"—by a cheque on the local bank, I presume? When Mr. Greaves states that organists are anxious for an independent position, and "uncontrolled direction of the choral service," I think he is in error. Organists, as far as *my* experience goes, are only too anxious to carry out the wishes of the clergy, and to satisfy the demands of their many critics and patrons; but what they aim at is *not* to be subject to the caprice and dictation of everybody connected with the church, and, after they have exerted all their energy and talent, and perhaps brought their choir almost to a state of perfection, to be liable to a few weeks' notice.

Curates and parish clerks, according to Mr. Greaves, have a legal status, and *cannot* be dismissed, except by appeal to superior authority; the poor organist has *no* legal status, and *no* appeal to any one, however unjustly and unkindly he may have been treated. Yet, in many churches, the organist and choir-master is regarded as only second in importance to the incumbent, and people won't attend the services unless the music is properly conducted, no matter how popular and eloquent the minister may be.

The clergy have their sinecures, livings, and preferments to look forward to, but the poor organist has nothing to cheer him in his arduous lot but his sense of duty, and love for his instrument. Surely there is much need here for something more than mere sympathy. "A little help is worth a great deal of pity," and the clergy, if they cannot *alter* the laws of the church, and put their organists on a level with the parish clerk, should at least do all they can to make their position *bearable*, and in some way compatible with the importance of their duties.

Another correspondent of the same paper observes:—

Your correspondent, the Rev. H. Greaves, has hit the right nail upon the head in saying "look not only on their own things, but also on the things of others." If both clergy and choir-masters will do this, things will work smoothly enough; but how many cases do we see of self-willed incumbents adopting an imperious tone towards their choir-masters, and sometimes forcing peculiar ideas of their own upon an unwilling congregation. No one doubts the right of the incumbent to say what shall be sung or said in divine service; but if he is not a musician, and possesses a competent choir-master and organist, surely here the latter's responsibility steps in, the general tone of the service having, of course, been previously decided. I think I may venture to assert that choir-masters and organists are only too pleased to oblige in any way a considerate incumbent, also trying on the other hand to bend to the congregation in minor details. By all means let incumbents, who have an educated musician as their organist show their consideration and readiness to confer on matters musical; such a course is only reasonable.

ST. PAUL'S CATHEDRAL.

On January 25, the annual performance of Mendelssohn's "St. Paul," this being the Feast day of the Conversion of St. Paul, was given at the Metropolitan cathedral, by way of anthem, in the course of a special service. The service attracted an enormous congregation, many of whom had been at the doors some hours before the service began. A shortened form of the oratorio was used, the work, apart from the overture, now beginning at the miraculous smiting of St. Paul with blindness on his journey to Damascus, and including little more than those portions which describe the calling of the Apostle, the laying on of hands by Ananias, and Paul's address to the elders at Ephesus. This necessarily implied the omission of some of the most popular airs and choruses, but on the other hand the selection thus judiciously made contained a story complete in itself, and was, in other respects, thoroughly appropriate to the place and the occasion. The choir of St. Paul's was for the evening specially reinforced by boys and adults from Westminster Abbey, Lincoln's Inn, and elsewhere, the solos being entrusted to members of the cathedral choir. Mr. Hodge occupied the organ loft, and a competent orchestra was conducted by Dr. Martin. It needs hardly once more to be pointed out

how very much Mendelssohn's music gains by the associations of a great cathedral filled with a crowd of worshippers, nor how impressive amid such surroundings is the effect of the chorale "Sleepers, wake," and the choruses, "O great is the depth of the riches of wisdom," and "How lovely are the messengers." The oratorio was preceded by evening prayer, read by Minor Canon Milman, the lessons being read by Minor Canon Kelly. The special Psalms were sung to chants by Dr Crotch and Benjamin Lamb, and Sir John Stainer, the Glorias being sung in unison with orchestral accompaniment. The Magnificat and Nunc Dimittis were sung to a beautiful setting by Sir John Stainer, and were likewise accompanied by the orchestra.

In no work is the superb choir of St. Paul's, now one of the recognised and most effective forces of musical Europe, heard to greater advantage than in Mendelssohn's great church oratorio. Great credit is due to Dr. Martin and all acting under his instructions for the high character of the music and the thoroughly efficient rendering of the musical service in the National Cathedral.

SPECIFICATIONS.

RUDSTONE.—Messrs. Wordsworth & Co. are building a large and important organ for All Saints' Church, the whole cost of the work being defrayed by Mr. A. Bosville. The specification of the instrument follows:

GREAT.—Double Diapason, 16; Open Diapason, 8; Open Diapason, 8; Hohl flote, 8; Clarabella, 8; Harmonic flute, 4; Principal, 4; Twelfth, 2 $\frac{3}{4}$; Fifteenth, 2; Mixture, 3 rank; Trumpet, 8.

SOLO.—Viola, 8; Harmonic flute, 4; Orchestral oboe, 8; Tuba mirabilis, 8.

PEDAL.—Open Diapason, 18; Bourdon, 16; Violon, 16; Trombone, 16; Octave, 8; Flute 8; Violoncello, 8; Trumpet, 8.

SWELL.—Lieblich bourdon, 16; Open Diapason, 8; Lieblich gedact, 8; Salicional, 8; Keraulophon, 8; Voix Célestes, 8; Lieblich flute, 4; Principal, 4; Mixture, 3 ranks; Double Trumpet, 16; Cornopean, 8; Oboe, 8; Vox humana, 8; Clarion, 4.

CHOIR.—Violin Diapason, 8; Flauto traverso, 8; Lieblich gedact, 8; Gamba, 8; Dulciana, 8; Wald Flute, 4; Gemshorn, 4; Piccolo, 2; Clarionet, 8.

COUPLERS.—Solo to pedals. Swell to pedal. Great to pedals; Choir to pedals. Solo to great. Swell to great. Swell to great super. Swell to great sub. Choir to great. Swell to choir. Tremulant.

COMPOSITION PEDALS.—Four to great. Three to swell. Two to pedal. Double action pedal for great to pedal coupler. Composition pedals act both electrically and mechanically.

The main bellows, both for light and heavy pressures, are to be driven by electric motor. The organ will be placed at the west end of the church, and played from the console in the chancel.

The electricity is generated at a distance of three quarters of a mile from the church.

TORONTO, CANADA.—Mr. F. H. Torrington's new "Orchestral and Organ School" has not only an orchestra of some sixty performers, but possesses an organ, of which the following is the scheme:—

Compass of Manuals, CC to C, sixty-one notes. Compass of Pedals, CCC to F, thirty notes.

GREAT ORGAN.—Open Diapason, Viol di Gamba, Dolce, Doppel Flute, Stopped Diapason (bass), Octave, Twelfth, Fifteenth, Trumpet.

SWELL ORGAN.—Bourdon, Open Diapason, Viol di Gamba, Stopped Diapason, Traverse Flute, Cornopean, Oboe and Bassoon.

CHOIR ORGAN.—Dulciana, Melodia, Harmonic Flute, Harmonic Piccolo, Clarionet.

PEDAL ORGAN.—Bourdon, Sub-Bass.

MECHANICAL REGISTERS.—Swell to Great, Swell to Choir, Great to Pedal, Swell to Pedal, Choir to Pedal, Two Compositions Swell, Tremulant.

On December 15, 1888, the opening of the organ at the Toronto College of Music took place, when a lecture on "The Organ and Organ Recital" were given by Mr. Frederic Archer of Boston.

In the afternoon the following programme of illustrative examples was performed by Mr. Archer after the lecture.

SYLLABUS OF LECTURE.—Earliest examples of organ building. Leading characteristics of modern German, French, Italian, and English instruments. Organ composers and players of various nationalities and their respective styles. Practical hints in respect to artistic performances. Registration. Phrasing. Fugue playing. Method of transcribing orchestral work.

GERMAN SCHOOL.—Marcia Villa reccia, Fumigalli.

ENGLISH SCHOOL.—Andante in B flat, Henry Smart; Toccata in F sharp minor, J. L. Hatton.

FRENCH SCHOOL.—a. Invocation, b. Caprice, Guilmant.

TRANSCRIPTIONS.—Prière and Barcarolle, "L'Etoile du Nord," Meyerbeer; Overture, "Der Freyschutz," Weber.

In the evening the following programme was given by Mr. Frederic Archer:—

Fantasia and Fugue, E. Bernard; Larghetto (second Symphony), A. Hesse; March aux Flambeaux, A. Guilmant; a. Gavotte in E, b. Fugue in A minor, J. S. Bach; Overture, "Mathilde de Guise," J. N. Hummel; Reading, "The Organ Builder," Julia Dore—Mr. S. H. Clark, Professor of elocution: Fête Bohème, C. Gounod; Tema au Varizioni, Mozart; a. Canon in A flat, R. Schumann; b. Fugue (Oteto), Mendelssohn; Larghetto (Power of Sound), L. Spohr; Overture, "Merry Wives of Windsor," O. Nicolai.

ABERDEEN.—The following is the specification of the Music Hall Organ, built by Messrs. Henry Willis:—

GREAT.—Double Open Diapason, 16; Open Diapason (1) 8; Open Diapason (2) 8; Claribel Flute, 8; Principal, 4; Harmonic Flute, 4; Twelfth, 3; Fifteenth, 2; Sesquialtera, 4 ranks; Double Trumpet, 16; Tromba, 8; Clarion, 4.

PEDAL.—Contra Bourdon, 32; Open Diapason, 16; Violone, 16; Octave, 8; Ophicleide, 16.

SWELL.—Double Diapason, 16; Open Diapason, 8; Stopped Diapason, 8; Principal, 4; Piccolo, 2; Mixture, 3 ranks; Contra Fagotta, 16; Cornopean, 8; Hautboy, 8; Clarion, 4.

CHOIR.—Stopped Diapason, 8; Bell Gamba, 8; Dulciana, 8; Harmonic Flute, 4; Harmonic Piccolo, 2; Corno di Bassetto, 8; Orchestral Oboe, 8.

COUPLERS.—Swell to Great; Choir to Great; Swell Octave; Swell to Pedals; Great to Pedals; Choir to Pedals.

Six Pneumatic Pistons to each Manual; Three Composition Pedals to Great; Great to Pedals on and off.

RECITAL NEWS.

BOLTON.—A Recital was given by Mr. W. Mullineux, F.C.O., borough organist, in the Albert Hall, on January 19th. Solo violin, Master S. E. Cowley:—Chorale with variations, Henry Smart; Andante for the Organ, Salomé; Scherzo Symphonique in C, Guilmant; Grand Fantasia in E minor (The Storm), Lemmens; March for the Organ in D major, Henry Deshayes.

BURTON-ON-TRENT.—Mr. A. B. Plant commenced at St. Paul's Institute a short series of recitals on Saturday afternoons on December 15th. The organist says that only "only works of the great organ and and symphonic masters will be produced of these recitals, one composition at least to be by an English writer.

ST. ANDREW'S UNDERSHAFT.—At a special Epiphany Service on January 15th Mr. W. M. Wait's Cantata, "St. Andrew," was given with due effect. In this work choir, principals, and congregation have distinct parts, and several well-known hymns are included in the scheme.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on January 24th and 26th:—Offertorio in E flat major, Morandi; Andante in E major (No. 2), Henry Smart; Polonaise in the Old Style in F major (Op. 70), Hummel; Prelude and Fugue in G minor, J. L. Hatton; Adagio from the Septuor, Beethoven; Military March in E flat major (Op. 51), Schubert; March in A minor (Theme in the Pedal-bas), W. T. Best; Two Sketches; Mendelssohn; Prelude and Fugue in C minor, Bach; Legend—"St. Francis of Assisi preaching to the birds," Liszt; Andante

in F major, Samuel Wesley; Overture, "Le Val d'Andorre," Halévy.

PRESTON:—Mr. J. Stubbs, A.C.O. (the newly appointed organist and choir-master of St. James's Church), gave an organ recital on Sunday last after evening service. Programme:—Marche Romaine, Gounod; Toccata et Fuga (in D minor), Bach; Nocturne in B flat, Field; Concert-Stück, Spark; Chorus. Hallelujah, Handel.

ST. PAUL'S, KINGSTON HILL.—Organ Recital given by Mr. H. R. Woledge, F.C.O., on February 2. Programme:—Prelude and Fugue in D, Bach; Allegretto in C, and Moderato in F, Gade; Evening Prayer, and Song for Soprano, Smart; Sonata No. 2, in C minor, Mendelssohn; Andante con Moto in E, Guilmant; Offertoire in D, Batiste.

DERBY.—An Organ Recital was given by Mr. Arthur F. Smith, Mus. B. Cantab., A.C.O., Joint-principal of the Derby School of Music, on January 16, at Spondon Parish Church. Programme: Overture, Occasional Oration, Handel; Cantilène in A minor, and Grand Chorus, Salomé; Andante in E minor and Offertoire in E minor, Batiste; March in G, Smart; "Angels ever bright and fair," Handel; Chorus, "Hallelujah to the Father," Beethoven. The organ has recently been cleaned, repaired and new action put to the pedals by Mr. Alfred Kirkland of London and Wakefield, under whose supervision it now is.

PARISH CHURCH OF ALL SAINTS', WANDSWORTH.—Organ music played on February 3, after evening service, by Mr. H. W. Weston, F.C.O. (organist and choir-master of the church):—Fantasia in C major, B. Tours; Allegretto grazioso, Mendelssohn; Barcarolle in F major, W. S. Bennett; Grand March, "Schiller," Meyerbeer.

NOTES.

The funeral of the late Mrs. Limpus, widow of the founder of the college of Organists, took place at Norwood cemetery, on Feb. 2. Representatives of the college present were Messrs. M. E. Wesley, E. H. Turpin, C. E. Stephens, J. Turpin, Mus. Bac., C. J. Frost, Mus. Dr., H. W. Little, Mus. Dr., R. D. Miller, W. S. Philpot. Drs. F. E. Gladstone, C. W. Jordan, and other gentlemen were unable to attend. Among the beautiful wreaths placed on the coffin was one from the college of Organists. Letters of sympathy and many kind expressions of feeling show the appreciation on the part of members of the college of Organists, and other friends, of the talent, usefulness and kindness of the departed lady, to be as earnest as it is widespread. It would not be possible to detail the many services rendered to the college by the late Richard D. Limpus, his wife, and other members of the family, departed and living.

Here is another cat story. For some time past there has been a mystery about the large organ at St. Paul's Cathedral, Syracuse, U.S. Whenever the organist touched the keys weird noises were heard in the interior. There was a large attendance at the morning service. The Rev. Dr. Lockwood was in the middle of the benediction, when a large, wild-looking Maltese cat made a flying leap over the head of the organist and landed near a member of the choir, fastening its claws in his knee. Before the cat could be seized it was half-way down the side aisle. A gentleman in the rear tried to catch it, but only succeeded in making it double in its tracks and go rushing up the main aisle straight for Dr. Lockwood. The rector lost his place in the prayer as he caught sight of the wild-eyed cat rapidly approaching. The cat did not pause, but rushed between the feet of the excited choir boys. A few seconds later and the cat was back again in its old quarters in the organ. It was some time before the interrupted service could be resumed. An investigation showed that the cat had made her home in the organ, and had broken several of the smaller "trackers." The authorities have made every effort to capture the cat, but without success, says report.

The question has been raised, who wrote the first pedal *obbligato* part in England? To Handel some think the honour belongs; but he only wrote for organ pedal once, in a simple "ground bass" movement. Mr. N. T. Best observes: "The Seventh Organ Concerto of Handel is a notable work, as it affords the only instance known of his use of the organ pedals, many important bass passages in the first movement having been assigned to them. The date of

this work is February 17, 1740, though the set of six to which it belongs was not published till 1760, more than a year after the composer's death. Three movements are comprised in the Seventh Concerto, an Andante in extended variation form, with a point towards the middle of the player's cadenza, an expressive Largo in D minor, accompanied throughout by the orchestra; and a Bourrée in the major key, with a characteristic and melodious rhythm, which concludes the work in an animated and vigorous fashion." This Concerto is the first of the third set of Walsh's edition.

It is stated that Dr. C. G. Verrinder has resigned the post of Organist and Director of the choir at St. Michael's Church, Chester Square.

With the death of James Winterbottom there occurs a break in the line of sextons of All Saints' Church, Glossop, which has reached through one family for 200 years. Deceased was seventy three years old. At one time he was organist, an office he held for twenty years. It would be a matter of some interest to know whether James Winterbottom found the position of sexton at Glossop more respected and lucrative than that of organist. It is recorded that one of the organists of a Chapel Royal was also a verger. How he contrived to fulfil both offices, and which was regarded as the most important is not stated.

Josef Rheinberger, the well-known composer of organ music, was born at Vaduz (Lichtenstein), on March 17, 1839. A writer observes in the columns of a contemporary: From 1851 to 1854 he was a student at the Royal Conservatorium in Munich, and from 1859 to 1865 professor of harmony and counterpoint at the same institute. He afterwards became royal professor and inspector of theory and pianoforte, and also professor of counterpoint, composition, and organ playing at the Royal Music School. Notwithstanding the vast number of compositions which Rheinberger has produced, his reputation is of recent date in this country. He writes much and in many styles, if this term can be applied to a variety of forms and difference of character. For the mere amateur his work has few charms, but to musicians his works are most fascinating on account of the new and piquant way in which he presents his thoughts. His subjects are novel and the harmonies remarkably free.

During the usual winter recess, repairs and improvements are being made in the organ at the Town Hall, Leeds, under the direction of the borough organist, Dr. Spark, which have chiefly become necessary through the over-heating of the Victoria Hall during the holding of bazaars, balls, and other public entertainments within the last twelve months. The recitals will be resumed in February.

It is stated that Messrs. T. C. Lewis and Company (Limited) have received instructions to build the organ for the Melbourne Cathedral. The instrument is to be constructed upon an elaborate specification, particulars of which we will present to our readers in due course.

The Dean and Chapter of Lichfield have given their consent to Mozart's "Twelfth Mass" being performed in the Cathedral with band and chorus on Friday, February 8.

Mr. G. A. Dudsley, a well-known writer on organs, read a paper on Organs in Churches, before the Musical Association, on February 5. Like the papers recently read by Mr. J. Belcher, Mr. Dudsley dealt with the architectural aspect of the subject.

COLLEGE OF ORGANISTS.

March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

The Organ World.

CHURCH MUSIC.

Mr. John Warriner contributes another letter to "Church Bells" anent the discussion concerning Mr. E. Griffiths' proposed reform—or rather repression—of Church Music Mr. Warriner observes:—

The people who "don't" sing are those who sit through the service with tightly-closed lips, and are particularly careful never to avoid the slightest semblance of taking part in the service at all; at nearly every church of which there is a large proportion.

The people who "can't" sing are those who insist upon repeating themselves every portion of the service in an audible voice (even the Absolution!), and in singing (?) (save the mark!) every portion of the service in which the music enters. Is not this gross irreverence, or is it only great vanity, carelessness, or thoughtlessness? Is it worth while for a few musical enthusiasts who only perhaps recognise a portion of the truth, to retard the entire progress of the art as applies to the service of the Sanctuary, for such unintelligent ones as these? It is a strange anomaly to hear persons who believe themselves to be Christians, declare they are not acting selfishly when disturbing others as earnest as themselves by their unseemly attempts at "singing in church." It is such a common saying, "Oh, I don't profess to sing! I only sing in church!" Apart from this in every church there is abundance of music that every one who has a particle of music in him could sing if he would, and really, I think, all who have do. You cannot make people musical by lowering reciting notes, any more than one can be made moral by Act of Parliament.

The best way of improving church music then (as by a similar process are raised a nation's morals) is to raise the "standard of comfort"—as the political economists say—by improving the musical culture of the people; any other method will be in the long run, not only a dismal failure in itself, but, if embarked in, mischievous and and disastrous to the very cause it sought to assist. At least, this is my opinion!

Mr. G. A. Johnson writes to the same paper:—

There is one which appears to me specially to invite challenge. I refer to the condemnation of large organs. I must confess I am utterly at a loss to see any connection between a powerful and well-balanced organ and a silent congregation. I speak from experience, and have felt how utterly powerless an organist is, not only to control, but also to infuse that highly necessary spirit into a congregation when handicapped by an instrument of small size, insufficient power or limited range. My firm conviction is that not only is a large organ (by which term I include not only power but variety) no impediment to congregational singing, but that it is actually a great aid to the attainment of that which Mr. Griffith and all of us who think with him most desire. The secret lies far more in the selection of an organist or choir-master, or both, having full sympathy with the proposed reforms, than in tying down the performer by an imperfect instrument.

I fully believe in the suggestions to exclude elaborate settings of the Canticles and the general limitation of the prerogatives of choirs, in the conviction that the heartily expressed praise of a thousand hearts and voices is not only more acceptable to God, but also really more beautiful than the dimly singing of the twenty or thirty: and it seems to me that in proportion as the choir is brought down from the false position it now too often occupies as a body of performers to the proper position of leaders of the congregation, so is the importance of an adequate, powerful, and varied organ increased.

OLD ORGANS IN CITY CHURCHES.

Mr. Hall Wait, the esteemed organist of St. Andrew's Undershaft, writes to the "Musical Standard":—

I thought I might interest many organists to know as follows, concerning the fine organ (at which I have the honour to preside), in St. Andrew Undershaft, Leadenhall St., E.C.

1st. It was built in 1696 by Renatus Harris (same year and builder as St. Bride's organ).

2nd. In Drs. Hopkins and Rimbault's "History of the Organ," it states:—"that it cost £1,400, and was opened on the 31st May, 1696."

Extract from Drs. Hopkins and Rimbault's "History of the Organ," page 129:—"Paterson (Pietas Londinensis, p. 22) calls it "a most excellent and costly organ, made by Mr. Harris." Hatton (New View of London, 124) calls it "a fine large organ," and adds, "several gentlemen (whose names I am not allowed to mention) contributed for the organ, &c., the sum of £1,400." This organ was opened on the 31st of May, 1696, when Dr. Towerson preached a sermon on vocal and instrumental music in the church.

3rd. Take away the pedal pipes each side of St. Bride's organ, and you have the design almost if not identical, of St. Andrews's organ, having the same two Fames, with Trumpets, Mitres, &c. My organ is now in South aisle at East End, but it once stood in West End Gallery (as St. Bride's organ).

4th. The following is the specification of St. Andrew's organ at present time:—

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CHOIR ORGAN (CC to F).—Stopped diapason, dulciana, octave, stopped flute, spitz flute, cremorne.

PEDAL ORGAN (CC to F).—Open diapason, Bourdon, and spare slide.

COUPLERS.—Swell to great, swell to choir, swell to pedal, great to pedal, choir to pedal.

Three combination pedals to great and three to swell organ. Total number of pipes, 1,560. And some of the flue stops are 200 years old nearly. I should be most happy to show the organ to any person.

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A competition will presently be announced for this important Scholarship at the Royal Academy of Music. The competition, open to choir boys up to the age of 18, takes place under the auspices of the Council of the College of Organists, who hold the presentation. The chief study must be organ-playing, but harmony and other subjects are included in accordance with the curriculum of the R.A.M. For the first time, the presentation is a full scholarship, all fees being paid, and the R.A.M. authorities kindly granting exemption from the Academy entrance fee. The student will be selected in time to commence his studies at the Academy with the Easter term, commencing on April 29. The Scholarship is held for three years. In past times several of the Goss Scholars have proved gifted and able organists; and it may be hoped that another worthy recipient will do honour to the honoured English musician's name, and to the Royal Academy of Music.

ANCIENT ORGANS.

(Concluded.)

It was about the beginning of the eleventh century that the monks took diligently to organ-building. Sigo, Abbot of the monastery of St. Florentius at Ligeris, began the movement, and his example soon found many imitators in the various monasteries of Europe. To show how much was effected by them at this early period, we cannot do better than give an account of the interior of an organ-building monastery of the time, and of the organs which were built there. The complete furnishings of the organ parts were manufactured in the monastery, as was universally the custom, even down to the smelting of the metals of which the pipes were made. The metals employed for making the pipes were either lead or copper, but generally copper. The building-frame of the organ and all

in F major, Samuel Wesley; Overture, "Le Val d'Andorre," Halévy.

PRESTON:—Mr. J. Stubbs, A.C.O. (the newly appointed organist and choir-master of St. James's Church), gave an organ recital on Sunday last after evening service. Programme:—Marche Romaine, Gounod; Toccata et Fuga (in D minor), Bach; Nocturne in B flat, Field; Concert-Stück, Spark; Chorus, Hallelujah, Handel.

ST. PAUL'S, KINGSTON HILL.—Organ Recital given by Mr. H. R. Woledge, F.C.O., on February 2. Programme:—Prelude and Fugue in D, Bach; Allegretto in C, and Moderato in F, Gade; Evening Prayer, and Song for Soprano, Smart; Sonata No. 2, in C minor, Mendelssohn; Andante con Moto in E, Guilmant; Offertoire in D, Batiste.

DERBY.—An Organ Recital was given by Mr. Arthur F. Smith, Mus. B. Cantab., A.C.O., Joint-principal of the Derby School of Music, on January 16, at Spondon Parish Church. Programme: Overture, Occasional Oration, Handel; Cantilène in A minor, and Grand Chorus, Salomé; Andante in E minor and Offertoire in E minor, Batiste; March in G, Smart; "Angels ever bright and fair," Handel; Chorus, "Hallelujah to the Father," Beethoven. The organ has recently been cleaned, repaired and new action put to the pedals by Mr. Alfred Kirkland of London and Wakefield, under whose supervision it now is.

PARISH CHURCH OF ALL SAINTS, WANDSWORTH.—Organ music played on February 3, after evening service, by Mr. H. W. Weston, F.C.O. (organist and choir-master of the church):—Fantasia in C major, B. Tours; Allegretto grazioso, Mendelssohn; Barcarolle in F major, W. S. Bennett; Grand March, "Schiller," Meyerbeer.

NOTES.

The funeral of the late Mrs. Limpus, widow of the founder of the college of Organists, took place at Norwood cemetery, on Feb. 2. Representatives of the college present were Messrs. M. E. Wesley, E. H. Turpin, C. E. Stephens, J. Turpin, Mus. Bac., C. J. Frost, Mus. Dr., H. W. Little, Mus. Dr., R. D. Miller, W. S. Philpot. Drs. F. E. Gladstone, C. W. Jordan, and other gentlemen were unable to attend. Among the beautiful wreaths placed on the coffin was one from the college of Organists. Letters of sympathy and many kind expressions of feeling show the appreciation on the part of members of the college of Organists, and other friends, of the talent, usefulness and kindness of the departed lady, to be as earnest as it is widespread. It would not be possible to detail the many services rendered to the college by the late Richard D. Limpus, his wife, and other members of the family, departed and living.

Here is another cat story. For some time past there has been a mystery about the large organ at St. Paul's Cathedral, Syracuse, U.S. Whenever the organist touched the keys weird noises were heard in the interior. There was a large attendance at the morning service. The Rev. Dr. Lockwood was in the middle of the benediction, when a large, wild-looking Maltese cat made a flying leap over the head of the organist and landed near a member of the choir, fastening its claws in his knee. Before the cat could be seized it was half-way down the side aisle. A gentleman in the rear tried to catch it, but only succeeded in making it double in its tracks and go rushing up the main aisle straight for Dr. Lockwood. The rector lost his place in the prayer as he caught sight of the wild-eyed cat rapidly approaching. The cat did not pause, but rushed between the feet of the excited choir boys. A few seconds later and the cat was back again in its old quarters in the organ. It was some time before the interrupted service could be resumed. An investigation showed that the cat had made her home in the organ, and had broken several of the smaller "trackers." The authorities have made every effort to capture the cat, but without success, says report.

The question has been raised, who wrote the first pedal *obbligato* part in England? To Handel some think the honour belongs; but he only wrote for organ pedal once, in a simple "ground bass" movement. Mr. N. T. Best observes: "The Seventh Organ Concerto of Handel is a notable work, as it affords the only instance known of his use of the organ pedals, many important bass passages in the first movement having been assigned to them. The date of

this work is February 17, 1740, though the set of six to which it belongs was not published till 1760, more than a year after the composer's death. Three movements are comprised in the Seventh Concerto, an Andante in extended variation form, with a point towards the middle of the player's cadenza, an expressive Largo in D minor, accompanied throughout by the orchestra; and a Bourrée in the major key, with a characteristic and melodious rhythm, which concludes the work in an animated and vigorous fashion." This Concerto is the first of the third set of Walsh's edition.

It is stated that Dr. C. G. Verrinder has resigned the post of Organist and Director of the choir at St. Michael's Church, Chester Square.

With the death of James Winterbottom there occurs a break in the line of sextons of All Saints' Church, Glossop, which has reached through one family for 200 years. Deceased was seventy three years old. At one time he was organist, an office he held for twenty years. It would be a matter of some interest to know whether James Winterbottom found the position of sexton at Glossop more respected and lucrative than that of organist. It is recorded that one of the organists of a Chapel Royal was also a verger. How he contrived to fulfil both offices, and which was regarded as the most important is not stated.

Josef Rheinberger, the well-known composer of organ music, was born at Vaduz (Lichtenstein), on March 17, 1839. A writer observes in the columns of a contemporary: From 1851 to 1854 he was a student at the Royal Conservatorium in Munich, and from 1859 to 1865 professor of harmony and counterpoint at the same institute. He afterwards became royal professor and inspector of theory and pianoforte, and also professor of counterpoint, composition, and organ playing at the Royal Music School. Notwithstanding the vast number of compositions which Rheinberger has produced, his reputation is of recent date in this country. He writes much and in many styles, if this term can be applied to a variety of forms and difference of character. For the mere amateur his work has few charms, but to musicians his works are most fascinating on account of the new and piquant way in which he presents his thoughts. His subjects are novel and the harmonies remarkably free.

During the usual winter recess, repairs and improvements are being made in the organ at the Town Hall, Leeds, under the direction of the borough organist, Dr. Spark, which have chiefly become necessary through the over-heating of the Victoria Hall during the holding of bazaars, balls, and other public entertainments within the last twelve months. The recitals will be resumed in February.

It is stated that Messrs. T. C. Lewis and Company (Limited) have received instructions to build the organ for the Melbourne Cathedral. The instrument is to be constructed upon an elaborate specification, particulars of which we will present to our readers in due course.

The Dean and Chapter of Lichfield have given their consent to Mozart's "Twelfth Mass" being performed in the Cathedral with band and chorus on Friday, February 8.

Mr. G. A. Dudsley, a well-known writer on organs, read a paper on Organs in Churches, before the Musical Association, on February 5. Like the papers recently read by Mr. J. Belcher, Mr. Dudsley dealt with the architectural aspect of the subject.

COLLEGE OF ORGANISTS.

March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

The Organ World.

CHURCH MUSIC.

Mr. John Warriner contributes another letter to "Church Bells" anent the discussion concerning Mr. E. Griffiths' proposed reform—or rather repression—of Church Music. Mr. Warriner observes:—

The people who "don't" sing are those who sit through the service with tightly-closed lips, and are particularly careful never to avoid the slightest semblance of taking part in the service at all; at nearly every church of which there is a large proportion.

The people who "can't" sing are those who insist upon repeating themselves every portion of the service in an audible voice (even the Absolution!), and in singing (?) (save the mark!) every portion of the service in which the music enters. Is not this gross irreverence, or is it only great vanity, carelessness, or thoughtlessness? Is it worth while for a few musical enthusiasts who only perhaps recognise a portion of the truth, to retard the entire progress of the art as applies to the service of the Sanctuary, for such unintelligent ones as these? It is a strange anomaly to hear persons who believe themselves to be Christians, declare they are not acting selfishly when disturbing others as earnest as themselves by their unseemly attempts at "singing in church." It is such a common saying, "Oh, I don't profess to sing! I only sing in church!" Apart from this in every church there is abundance of music that every one who has a particle of music in him could sing if he would, and really, I think, all who have do. You cannot make people musical by lowering reciting notes, any more than one can be made moral by Act of Parliament.

The best way of improving church music then (as by a similar process are raised a nation's morals) is to raise the "standard of comfort"—as the political economists say—by improving the musical culture of the people; any other method will be in the long run, not only a dismal failure in itself, but, if embarked in, mischievous and and disastrous to the very cause it sought to assist. At least, this is my opinion!

Mr. G. A. Johnson writes to the same paper:—

There is one which appears to me specially to invite challenge. I refer to the condemnation of large organs. I must confess I am utterly at a loss to see any connection between a powerful and well-balanced organ and a silent congregation. I speak from experience, and have felt how utterly powerless an organist is, not only to control, but also to infuse that highly necessary spirit into a congregation when handicapped by an instrument of small size, insufficient power or limited range. My firm conviction is that not only is a large organ (by which term I include not only power but variety) no impediment to congregational singing, but that it is actually a great aid to the attainment of that which Mr. Griffith and all of us who think with him most desire. The secret lies far more in the selection of an organist or choir-master, or both, having full sympathy with the proposed reforms, than in tying down the performer by an imperfect instrument.

I fully believe in the suggestions to exclude elaborate settings of the Canticles and the general limitation of the prerogatives of choirs, in the conviction that the heartily expressed praise of a thousand hearts and voices is not only more acceptable to God, but also really more beautiful than the dainty singing of the twenty or thirty: and it seems to me that in proportion as the choir is brought down from the false position it now too often occupies as a body of performers to the proper position of leaders of the congregation, so is the importance of an adequate, powerful, and varied organ increased.

OLD ORGANS IN CITY CHURCHES.

Mr. Hall Wait, the esteemed organist of St. Andrew's Undershaft, writes to the "Musical Standard":—

I thought I might interest many organists to know as follows, concerning the fine organ (at which I have the honour to preside), in St. Andrew Undershaft, Leadenhall St., E.C.

1st. It was built in 1696 by Renatus Harris (same year and builder as St. Bride's organ).

2nd. In Drs. Hopkins and Rimbault's "History of the Organ," it states:—"that it cost £1,400, and was opened on the 31st May, 1696."

Extract from Drs. Hopkins and Rimbault's "History of the Organ," page 129:—"Paterson (Pietas Londinensis, p. 22) calls it "a most excellent and costly organ, made by Mr. Harris." Hatton (New View of London, 124) calls it "a fine large organ," and adds, "several gentlemen (whose names I am not allowed to mention) contributed for the organ, &c., the sum of £1,400." This organ was opened on the 31st of May, 1696, when Dr. Towerson preached a sermon on vocal and instrumental music in the church.

3rd. Take away the pedal pipes each side of St. Bride's organ, and you have the design almost if not identical, of St. Andrews's organ, having the same two Fames, with Trumpets, Mitres, &c. My organ is now in South aisle at East End, but it once stood in West End Gallery (as St. Bride's organ).

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the interior woodwork was made of plane wood; and the structure of the instrument, as made by the monks, we have scarcely contrived in the space of nine hundred years to improve upon. There was first a frame which contained the bellows, and the wind passed from thence into the wind-chest, not, indeed, by a wind-trunk, as with us, but by a number of holes communicating with the bellows, which answered the same purpose. Above the wind-chest there was another frame containing the grooves, the upper-board, and, fitted on to this, the pipes. This was all closed in with a bottom made of plane wood, which was furnished with contrivances similar to our pallets, by which the wind might pass from the wind-chest into the grooves. Above the grooves came the upper board, as we have said, in which the pipes were set. But instead of being made of continuous pieces, as with us, the upper-board was made of several separate pieces of wood, each groove having its separate piece above it, and in this its pipe or pipes were set. The keys acted much as in our organs—that is to say, with pull-downs passing through the wind-chest, and drawing down pallets, which allowed the wind to pass at once into the grooves. But in other respects their action was simpler, for there were no stickers or back-falls, but the key communicated direct with the pull-down, and for the purpose of working it was made to move a little outwards each time it was pressed, by which contrivance the pull-down, which was fastened to it, and ran slanting through the wind-chest up to the pallet, was drawn down a little, and so opened the pallet, which admitted the wind to the groove. Now to prevent the keys coming out too far each time they were pressed, pins were placed in them where we place our pins, so that the key came forward to such a point, and then, when the finger was lifted, it flew back again to its original position. But as to how the stops acted, on this point we receive no information, though probably it was by the same cross-slides as with us. We have previously made the assumption that slides were the original action by which the keys worked in the ancient organs, and that this action was afterwards transferred to the stops, on the discovery of a new and neater key-action. The elaborate account of the key action given above leaves no doubt that the change had been effected long ere this, and very likely, as we have surmised, in the earliest times. The keys had their names written on them by letters of the alphabet, in black on white, or sometimes, though not so often, in white on black. The bellows were still apparently of the primitive shape, though larger, and worked with long handles, much in the manner of our own. Several might be used, as we have said before, and the case was increased or diminished in size according to their requirements. Above the organ, when finished and placed in the chapel, was suspended a canopy of drapery to keep the dust out of the pipes, which might be drawn up to the roof and let down.

Such were the organs made in the monasteries during the eleventh century. And there were two sizes of them made for the purposes of the choir. There were the Positives and the Portatives. The Positive, or stationary organ, was the large organ stationed and fixed in the chapel. The Portative organ was considerably smaller, and could be easily lifted from place to place. During the practice of the choir it was the custom to place the latter in front of the Positive organ, and for the organist to sit between, playing now on one, now on the other, as he was rehearsing the singers in their parts or showing them on the Positive how the piece would sound in the service."

REVIEWS.

"Musical Service: is it right?" (James Nisbet & Co.)—This delightfully prejudiced essay ought to have been dedicated to the

gentlemen who, under the disguise of reformers of church music are trying to check the growth of sacred art in our midst. The author is—alas! that one should feel it necessary to say this—of course, a clergyman of the Church of England. In his address to the reader, this Puritanical penman "solemnly invokes the aid of the Holy Spirit.....He, and He only, can revive a thirst for spiritual worship." Without desiring to pass judgment, one may well regret the tone of presumption which would seem to arise from the bitterness of a narrow and prejudiced mind. How can the author venture to define the lines upon which spiritual worship is alone to advance? How can any man—even if vain enough to assert that "no known argument or objection is overlooked in these pages"—be bold enough to deny the possibility of the Most Mighty spiritual influence being at work in the revival and advancement of church music and other forms of sacred art? There is, doubtless, one form of sacred art the author duly recognises—that is, the one he is called upon to practise himself, and his presumptuous narrowness has in it a flavour of professional jealousy. He bases much of his case on the words "God is a Spirit, and those worshipping Him must worship Him in spirit and in truth." But the good man is probably not disposed to grant that choristers and organists can so worship; probably he has no soul for the "pure delights" of elevated church music, and so deserves more pity than criticism. This anonymous author—who cautiously withholds his name, perhaps, because he lacks the courage of his own opinion, and wants not to be personally connected with the ravings of his misdirected learning—observes: "musical service is wrong as unscriptural, unreal, selfish, sensuous, worldly, uncongregational, unprotestant, doing evil that good may come, and injurious to the ministry." Perhaps the last sentence best reveals, even though indirectly, the clue to the writer's conscious or unconscious meaning. But it is unnecessary to try the reader's patience by further reference to these charges. He would be right, however, when he objects to the "singing of anthems, which can only be rendered by a trained choir" if he added, the protest is directed against inefficient singing, but his real objection is evidently the "trained choir" itself. Naturally, he objects to what he curiously calls the Latin "Ahmen," and calls for the English "Amen;" clearly nothing but a return to the Parson and Clerk duet would satisfy this Puritanical writer. "Oratorios, Organ Recitals, the playing of the organ after Service, over and beyond the ordinary voluntary, to which playing—mark the words—"the congregation are invited to stay," &c., these things are terrors to his properly organised mind. He asserts that "since Harvest Festivals have become general in this country, a curse, and not a blessing, has fallen upon our agriculturists, and pastoral interests." Nay, he adds, "is it not, surely, a solemn and significant warning of what God thinks of this?" In Appendix A, the author comes upon the words "Let all things be done decently, and in order;" but the conception of "decency and order" in public worship of this author may be imagined. One passage, to turn back, must be quoted in order to enable the reader to judge of the author's standpoint: "As a matter of fact two-thirds to three-fourths of most choirs consist of unconverted souls"—the italics are the author's—"and the same is true of the great proportion of very able organists who, as musicians, are constantly taking part as sympathisers and assistants, or at least as silent approvers, in worldly scenes, and mixing in worldly society, where no unconverted man could possibly go." Such charity as this calls for no comment. In his objection to instrumental music the author strengthens his convictions by quoting the authority of the Scotch Church, the Society of Friends, &c., and the Pope's Chapel; the mention of the last case is a master touch. One line from a quotation on the last page is significant enough: The preaching used to be the sole attraction." Again, "the devil never did a cleverer thing when he suggested to the Church of Christ to amuse the people.....Lots of fun, roars of laughter for everybody! Come early." "More Puritanism" is wanted. But enough of the author and his unhappy quotations. It must be conceded that there is too much advertising of Church attractions in these days; but are musicians to blame for this? A thoughtful clergyman recently pointed out that the musicians were only following modestly the evil example of the popular preachers, who announce their names in large letters on church placards and in our newspapers. In this direction a reform is truly desirable. The author of this book, with a question for a title, might be asked one or two questions, such as: Is it right in church to use freely, even though with prudence, the ordained means of praise, the only pure language? Which of the

arts is most constantly associated with the idea of worship? An eminent writer has said that to pray is to knock at the gate of heaven, but to praise is to enter in. Most thinking minds rejoice in the thought that in these days more are to be found who are not only anxious to knock at the gate and are also desirous to enter in; and the place which sacred music holds in the Church is not likely to lose strength in consequence of the fulminations of the author of "Musical Service, is it right?"

"Original Compositions for the Organ" (Novello & Co.). No. 101 is a vigorous Postlude in F, by Algernon Ashton, written *alla marcia* and containing some bold figures and well expressed passages, though not always lying comfortably in the player's hands. No. 102, a Postlude in C minor, by C. Swinnerton Heap, is a well wrought out and musicianly piece. No. 107, "Andante Religioso," (from Nicou-Choron), by Albert Renand, is a pleasant and fairly expressive movement in D. No. 108, a spirited Toccata in D minor and major, by W. G. Wood, is a highly effective and well written piece, well calculated to display the powers of both performer and instrument. No. 103, "Offertoire in G," J. F. Barnett, a concert piece originally intended for Birmingham Festival, but first performed by the composer at the Crystal Palace. After an introduction in the minor mode for full organ, comes a graceful Allegretto in the major mode of G. An episode in C displays some contrapuntal activity; then a return to the Allegretto with a Coda completes the work, which is picturesque, varied, and interesting.

"The Organist's Quarterly Journal" (Novello & Co.). A Leeds paper observes:—"Dr. Spark has just issued the first number of the 11th volume of "The Organist's Quarterly Journal," of which he has been the editor for twenty years. It commences with the 1441st page. During the progress of its publication, Dr. Spark has secured upwards of 200 original compositions." The January number opens with a very musicianly and highly effective "Concluding Voluntary" in E flat, with a short *piano* introduction followed by a brilliant yet strictly organ Allegro. Next comes an Andante in F, by Dr. Jacob Bradford, which shows off the great eight feet work effectively. A "March" and "Fugato" in F sharp minor, forming two postludes by F. W. Hird, are, the editor thinks, "probably this esteemed composer's last work." The march is dignified and characteristic, with a graceful Trio in the key of the relative major. The Fugue, built upon an expressive subject, shows such aptitude for contrapuntal writing as must deepen the regret that the composer will never more take the pen in hand. "Lullaby," A. S. Beaumont (C. Woolhouse, 81, Regent Street). A piece for violin, *vio'a*, and pianoforte, of graceful details, very effectively arranged for the organ by Mr. A. J. Eyre. "Wedding March Benedict" (Hutchings & Co.). One of Dr. Westbrook's many excellent arrangements for the organ. "Postlude in A," J. Warriner, Mus. Bac., (Novello & Co.). A graceful well written piece, *alla minuetto*, effectively set out for the instrument. "Twelve Voluntaries," E. H. Smith, F.C.O. (Wood & Co.). A series of interesting and musicianly voluntaries, forming a useful collection. "Festival March," Sir Herbert Oakeley (Forsyth Brothers). An organ arrangement of a pompous and effective march. "Danse Moresque," W. A. Kilner (Hutchinson & Co.). A piquant Cavotte, arranged effectively for the organ by Dr. Westbrook. "Festival March," W. E. Hall, F.C.O. (Novello & Co.). A very effective and showy march intended for the American Thanksgiving Day and having "Now, Thank We" for the first Trio.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—Mr. E. H. Lemare, F.C.O., of Sheffield, gave the recital on February 2, with the following solos: "Kaiser March," Wagner; Serenata, Braga, Toccata and Fugue, D minor, Bach; Morceau de Concert, Guilmant; Adagio and Finale, 6th Organ Sonata, Widor; Selection, "Carmen," Bizet. The talented performer was several times recalled. The performance was varied by songs and flute solos given by Miss A. Gomes and Miss Cora Cardigan.

CAMBERWELL.—The other Sunday afternoon, at the Church of St. Bartholemew, the first of a second series of special services and

organ recitals took place, when Mr. W. J. Kipps, F.C.O., organist of St. Saviour's, Denmark Park, played the following selections in a skilful manner:—Offertoire in D, Batiste; "Elevation," Guilmant; "Double Fugue," Krebs; "Grand Chœur," Guilmant; "Cantilène," "Mélodie," Salomé, and March in D (MS.), W. J. Kipps. The vocalist on this occasion was Mr. T. E. Trotter, of St. Stephen's, Westminster.

CAMBRIDGE.—At Kings College Chapel, on February 8, the organ, which has been considerably enlarged and improved by Messrs Hill, was reopened. A special service was held on the occasion, with a performance of Sir W. Strendale Bennett's singular and beautiful oratorio "The Women of Samaria."

CHRIST CHURCH, HENDON.—Organ recital given by Mr. H. A. Wheeldon, F.C.O., on January 27. Programme: Finale from Sonata, No. 5, J. Rheinberger; Romance, H. A. Wheeldon; Lamentation in D minor, A. Guilmant; Offertoire in D flat, T. Salomé; March from a Serenade, H. Hoffman.

CHICAGO, U.S.—The Artist's Concert Club gave their fiftieth concert at the First M. E. Church, recently. The programme included the following organ pieces: "Pastoral Sonata," Op. 88, Josef Rheinberger; Offertory in D flat, Op. 8 (new), Salomé; "Lamentation," Op. 45 (new), Guilmant; "Allegretto Pastorale" (new), Gambini; "Piece Heroique" (new), Cesar Franck; Fantasia in E flat, Saint-Saens.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—An Organ Recital was given on February 12. Organist, Mr. C. C. Longley, Vocalist, Mr. H. W. Knott (Organist of St. Faith's, Stoke Newington). The programme included Sonata, No. 2, Mendelssohn; Offertoire in A, Batiste; Andante in A flat, Hoyte; Allegretto in F. Kullak; "Marche Triomphale," Lemmens.

CLEVELAND, U.S.—A fourth Organ Recital by Mr. F. Norman Adams was given in Trinity Church on February 4, assisted by Mrs. S. C. Ford, soprano. Programme.—Grand Sonata, Op. 42, Guilmant; Largo in B flat, Haydn, and Rondo in E flat, F. Norman Adams, from the 4th Quartet—March in E flat, Salomé.

BANCHORY.—A recital was given on February 2, by Mr. H. C. Tonking, in the Parish Church. Programme.—"March for a Church Festival" in D, W. T. Best; Prayer, "Moses in Egypt," Rossini; "Solemn March" in A minor, "Theme in Pedal," W. T. Best; "Schiller March," Meyerbeer; "Fantasia" in F, W. T. Best; Air; with Variations, in A (Symphony in D), Haydn; "Wedding March" in E flat, W. T. Best.

PLYMOUTH.—Special services were held on January 7, at St. Matthias' Church, Tavistock Road, for the dedication and opening of an effective organ, which has recently been erected and placed there by Messrs. Hele & Co., Plymouth. The vicar (the Rev. P. Williams) and the congregation are to be congratulated on having secured this last and necessary accessory to their beautiful church. The Rev. Preb. Sadler, M.A., rector of Honiton, attended and preached in the morning, the organ accompaniments being played by Dr. D. J. Wood, Mus. Bac., organist of Exeter Cathedral. A short service, with an organ recital, was held in the afternoon, this being followed by an evening service and short recital, the Ven. Archdeacon of Totnes, D.D., officiating.

A very large congregation assembled in the afternoon, when Mr. Wood delighted all present with an organ recital consisting of selections from the works of Mendelssohn, Handel, Beethoven, Liszt, Guilmant, and J. Hopkins.

This instrument consists of three manuals—CC to A, and separate Pedal, CCC to F.

GREAT ORGAN.—Double diapason, open diapason (large), open diapason (small), claribelle, principal, harmonic flute, twelfth, fifteenth, mixture 3 ranks, trumpet.

SWELL ORGAN.—Double diapason, open diapason, echo gamba, celeste, gedact, principal, fifteenth, mixture 3 ranks, contra fagotta, cornopean, oboe, vox humana, clarion.

CHOIR ORGAN.—Gedact, gamba, dulciana, flute, piccolo, clarionet.

PEDAL ORGAN.—Open diapason, bourdon, violoncello, trombone.

COUPLERS, &c.—Swell to great unison, swell to great super, swell to great sub, swell to choir, swell to pedal, choir to pedal, great to pedal, by foot. Pneumatic lever to great organ. Tubular pneumatic to pedale. Six composition pedals. Radiating and concave pedals. Tremulant. All stops throughout, except celeste. Two oak cases, with decorated metal fronts.

NOTES.

Readers will regret to learn that Mr. W. T. Best has had a sharp attack of illness. He was unable to play a Recital in the Town Hall, Hanley, on January 28, and was replaced by Mr. Branscombe at the production of Dr. Mackenzie's "Jubal" at the Liverpool Philharmonic on February 5.

The Organ Recital as an institution is gaining ground in America with a rapidity quite remarkable. In some cities such Recitals are among the most frequent of musical events.

Among the great musical arrangements for the approaching Paris Exhibition, the Grand Organ in the Trocadéro is to play a distinct part at Concerts and Recitals. It is to be hoped that foreign organists of distinction will be heard on some of these occasions.

By the destruction of the ancient church of Hanmer, Flintshire, a valuable organ was destroyed, which cost £1000 and was the gift of Miss Wynne Corrie in 1865.

Mr. T. Stancliffe A.C.O., late of St. James' Cupar-Fife, has been presented by the choir with a diamond ring; and by the members of his Glee choir, with 3 vols. of Groves' Dictionary of Music.

A curious illustration of the strange mixture of Puritan severity of modern freedom to be noticed in America, has attracted attention in the objection to whistling by a lady known professionally as a *siffleuse* at a Sunday Concert at Worcester, Mass. Oddly enough, whistling has always been regarded as a doubtful proceeding on Sunday. Yet some one points out that the flue and the majority of the pipes of the organ, whistle in church on Sunday, with the full consent and approval of the most orthodox persons.

The following paragraph at least reminds the world of a distinguished composer's early connection with church music, when as a chorister at St. James' Chapel Royal he began his successful artistic life. "According to an American preacher Sir Arthur Sullivan wears round his neck as a talisman a half-sovereign that the Bishop of London gave him when a choir-boy for a little effort at composition."

American Churchmen are to have a new hymnal. "The present 'attempt' is clogged with worthless irrelevant hymns," says the New York "Churchman," a journal of High Church sympathies, "utterly without liturgic significance. It is disfigured on nearly every page with false prosody, so that hymn-singing becomes a farce or a profanity to an educated ear. There is an inexcusable omission of the great hymns of the Wesleys who were Church of England priests, and who wrote in the liveliest sympathy with the ancient liturgic hymns. There is besides almost an illiterate neglect of the splendid German hymns of Moravian and Lutheran origin, glowing with subjected fervour. There is an absurd shyness toward the great Missal Sequences, which are the common heritage of Catholic Christendom, while the weak sentimentalities of denominational lyrics find place unchallenged."

The "Churchman" (N. Y.) proposes to give a more ecclesiastical tone to choral festival services, and to this end gives a sketch of a festival evensong entirely to its mind. The service was recently held in Christ Church, Elizabeth, N. J., and evinces a purely Evangelistic purpose, and work in which the larger and better part is distinctly the music. The rector, the Rev. H. H. Oberly constructed it. After the office for the evening, with "Magnificat and Nunc Dimittis" (Roberts)

follows a consequence of anthems illustrating in cantata form the life of our blessed Lord, accompanied by a brief elucidation of their teaching, as follows: the Nativity, "There were shepherds" (Vincent); the Epiphany, "Send out Thy light" (Gounod); the dogmatic teaching of Christ, "I am the bread of life" (Stainer); the consolations of Christ, "Come unto Him" (the "Messiah," Handel); an organ meditation on the Crucifixion, by Mr. Le Jenne; the Resurrection, "He is risen" (Clare); and the Ascension, "King all glorious" (Barnby). Here was an object instruction, like a panoramic view of these stages in the Divine life, and other lessons, only the pictures are tonal, but surely as picturesque and suggestive to the heart through the ear, as a series of pictorial representations through the eye. The restful, positively religious value of such ministrations is beyond expression. The example may be profitably followed anywhere, with the co-operation of a well-trained choir. But surely there are church oratorios and cantatas to be found which give equally satisfactory teaching in a collective and convenient form.

The growth of the surpliced choir in America is accompanied by the recognition of the value of mixed voices in the rendering of oratorio music in church. In speaking of a recent performance of Mr. Gaul's "Holy City" a leading American ecclesiastical paper observes: As it invariably should be in the delivery of such important compositions, the choir was strongly reinforced with excellent adult soloists, sopranos, altos, tenors and basses. It is an inexcusable presumption in such cases to depend upon the average boy choristers for leading soprano and alto voice and solo parts.

The body of Mr. John Barraclough, a lay vicar of Lincoln Cathedral, and a gentleman very well known in the musical world, was found the other day near Fillingham Lodge, a few miles from Lincoln. Mr. Barraclough started to walk to Lincoln, when he was apparently exhausted by the bitterly cold weather, and expired by the roadside.

The Tuesday One o'clock Recitals are diligently continued at St. Nicholas Cole Abbey. At the same church on Mondays, Feb. 18 and 25, March 4 and 11, Mr. Norris will give a special series of Organ Recitals, illustrating the history and development of organ music. Each recital will commence at 8.15 p.m., and will last one hour. There will be an offertory which will be divided between the organist and the church funds, after payment of expenses. A syllabus will shortly be issued.

Mr. C. E. Miller, organist of SS. Augustine and Faith, Watling Street, gives an Organ Recital in that church every Thursday, at 1.15.

Mr. G. A. Audsley, a well-known writer on organs, was to read a paper on organs in churches, before the Musical Association on February 4. Like the papers recently read by Mr. J. Belcher, Mr. Audsley dealt with the architectural aspect of the subject.

COLLEGE OF ORGANISTS.

On Tuesday next the Library will be open from 7 to 9. Council Meeting on February 16, at 8.

March 5—Mr. J. Turpin, Mus. Bac, will read a paper on "False Relations," Part II. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street Bloomsbury.

The Organ World.

CHURCH MUSIC.

The work of the so-called "Church Music Reform Association" is thus set forth in "Church Bells":—

OBJECTS.

1. To provide simple, solid, devotional music for use in the service of the Church. 2. To induce composers to work on such lines as will best tend towards this end. 3. To acquire, when possible, the copyright of music which shall have been approved by the Musical Editor.

METHOD.

1. The adoption of *precis* and responses with a low reciting note (say, E natural), and sufficiently simple for general use. 2. The providing of the simplest and most expressive settings for canticles, when used instead of chants, fully pointed, with the necessary directions for people as well as choir; also the printing of the music over the words in the case of both canticles and psalter—the chants being low pitched. 3. The placing of the music so provided in the hands of every member of the congregation. 4. The promotion of regular congregational practices, and the occasional meeting together of congregations for a united service, as may be arranged by the Council. 5. The delivering of lectures, with illustrations, upon invitation of the clergy in different parts of the country.

RULES.

1. The "Church Music Reform Association" shall consist of:—(a), *Honorary Members*, paying an annual subscription of not less than half-a-guinea, who may wish to give the scheme their general support rather than take an active part in working it out. (b), *Members*, both clerical and lay, actively co-operating, paying an annual subscription of not less than half-a-crown. (c), *Associates*, paying an annual subscription of not less than sixpence, who shall be members of the congregations, whose clergy belong to the Association.

2. The privileges of members shall be that they shall be supplied with a copy of every publication issued with the sanction of the Council; and of Members and Associates, the procuring of the music of the Association at the lowest possible cost.

3. There shall be a Musical Editor, whose duty shall be—(a), To enter into communication with composers with the view of inducing them to work on the lines laid down; (b), to carefully examine all music submitted to him; and (c), to recommend to the Council those compositions which seem likely to be suitable for the purposes of the Association.

4. District correspondents (clerical), both in Great Britain and abroad, shall undertake all arrangements for churches in their districts, subject to the sanction of the Council, and make annual reports to the Musical Editor. Any clergy willing to undertake these duties will please write to the Hon. Secretary, as below.

Who is to compose the responses upon an impracticably low reciting note and so upset all the venerable plain song, Marbecke and Tallis traditions in favour of a new craze, is not stated; nor is any information given at present regarding the steps to be taken whereby congregations are to be induced to attend practices and so perhaps prepare the way for even more indifferent Church music than we are now too much accustomed to. That there will be plenty of non-professional musical people ready to assist so long as their Church music hobbies can be bought forward no one doubts; the names of several such musical aspirants appear already on the Council list. It is equally obvious that the new Association will be a sort of forlorn hope for the decreasingly small number of

clergymen, who by reason of tradition or defective musical education view the progress of Church music with jealous distrust, or are unable to appreciate the power and value of sacred art, even though laudably anxious to promote what they consider tends to advance the interests of religion. There is some comfort in the thought that the Association will have a musical Editor, and so will hardly be able to publish recklessly any trash they may individually prefer. But poor man! The musical Editor, it is to be feared will have a hard time of it in trying to meet, advance or check the musical requirements of his employers, with all their crazy ideas about low pitched reciting notes, pointing of Psalms and canticles, training of choirs etc. However, hobby hunting even in Church generally proves unprofitable and vexatious; so the Association may well be left to the correcting influences of time, or better still, until that which is good in their scheme—like the few grains of wheat in a bundle of straw—gets separated from the chaff of unprofitable discussion, and the question of "Church Music Reform" comes to be considered by authoritative and responsible persons who possess knowledge equal in strength to their earnestness in the good cause. Mr. W. White F.S.A., writing on this subject to "Church Bells" observes:—

"I can very well understand that willing worshippers, unwilling to risk disturbing the music, should desire a simpler sort of music to aid congregational singing. But I certainly could not suppose it to be the heedless and careless who wished for it. Almost all agree that 'the best way of improving Church music is to improve the musical culture of the people.' My opinion, however, is that the first step towards this must be to endeavour to bring the congregational services of the Church within the reasonable compass of the congregation. This will not interfere with the highest development and popular culture of music."

It will be well if the Association carefully weigh all the advice given to them by various correspondents, before setting forth upon what may, with the exercise of sound judgment, prove only a Quixotic Crusade. And it will be well for the society to duly consider whether they are justified in trying to work in a downward direction, towards low art standards, a matter of easy and rapid descent, or in aiding the people in advancing upward in their difficult and gradual progress towards higher and better musical standards. Of one thing the Association may be well assured, the progress of musical education in our midst will not permit any retrograde movement, and Church music will have to be advanced in common with all other branches of the art. Further, the growth of Church music, by force of public opinion, will have to advance upon artistic lines and not upon a basis of expediency, which may suit the warped judgment of a number of persons inclined apparently rather to pull down than to build up. There is yet time for the Association to shake off namby-pamby, timid sentimentality, and imperfectly thought out musical crazes, and to render useful aid to the cause professed, by forwarding general musical culture, without which all action will be more mischievous than useful, by endeavouring to satisfy rather than repress the growing musical instincts of the people, by endeavouring to set forth a clear line of demarkation between the artistic and congregational requirements of musical churchgoers, and by the avoidance of all action likely to impede the growth of musical taste in what should be its development, Church music.

ANCIENT PLAIN SONG MSS.

As previously announced, an interesting work is in process of publication under the title of "Musical Palæography, a collection of Photographic facsimiles of the Principal Manuscripts of Gregorian, Ambrosian, Gallican, and Mozarabic

Chant, published by the Benedictine Monks of Solesmes." A statement lately issued has the following words:—

The services rendered to the study of archaeological and historical science by the publication of facsimiles of original documents are so important and so incontestable that no one nowadays questions the utility of those productions. For a long time the means employed to imitate and stamp these pictures were imperfect and expensive; but since photography has lent its valuable aid to the art of producing facsimiles, and above all since, in these latter years, as Delisle says in his introduction to the "Album paléographique de l'Ecole des Chartes," "the discovery of comparatively economical processes has allowed photographs to be reproduced on stone or metal and printed in ink, a development has been given to this wonderful art the full extent of which we scarcely yet appreciate.

The subscription is fixed at £1 per annum, which entitles the subscriber to receive one number per quarter. Each number will be composed of at least 16 pages royal 4to of phototypic reproductions, with such amount of text as the case will require. The first number will contain a general introduction. Each manuscript will be accompanied with a special preface and explanatory notes. The first, containing about 140 pages, is expected to be finished in two years; but if the number of subscribers will allow, the pages will be increased, and thus the publication of this document will be completed in less time.

The following works have been issued by the Benedictine monks of Solesmes:—

Liber Gradualis, 8vo, 940 pages; Processionale monasticum ad usum congregationis Gallicæ Ordinis Sancti Benedicti, 8vo, 382 pages; Aymni de Tempore et de Sanctis, in textu antiquo et novo, 8vo, 250 pages; Variæ Precis ad Benedictionem SS. Sacramenti præsertim cantandæ, 8vo, 152 pages; Officium et Missa in Festis præcipuis, comprenant les Matines, les Laudes les Petites Heures, la Messe, les Vêpres et les Complies des fêtes de Noël, Pâques, l'Ascension, la Pentecôte, la Assomption et la Toussaint, 8vo, 256 pages; Officium ultimi tridui Majoris, Hebdomadæ, 8vo, 120 pages; Officium pro Defunctis cum Exsequiarum ordine, 8vo, 80 pages; Officium et Missa in Festo Corporis Christi, 8vo, 76 pages; Les Mélodies grégoriennes, d'après la tradition par le R. P. dom Joseph Pothier, in large 8vo; Méthode pratique de chant grégorien, par le R. P. dom Antonin Schmitt, Bénédictin de Solesmes, 8vo.

THE ATTITUDE OF THE CHURCH MUSICIAN.

In a letter on Church Music, the "Musical Standard" observes:—

The place, the time, the work, are all utterly outside the sphere of the petty envyings and paltry self-seekings by which the six days' toil is too often disfigured. We are all of us too apt to look on our Church work as a business, and to push self forward with as much vigour and as much unblushing effrontery as we are accustomed to do in our daily struggle for existence. This sort of thing should be dropped at the vestry door. A company of men and women have assembled to meditate on matters of the highest possible moment to humanity, to address their petitions to the High and Lofty One which inhabiteth Eternity, to sing His praises, and to hear of "the ways of God to man." The player or singer who, under such solemn circumstances, works for his own glory alone, has altogether misunderstood his place and his work. "Take thy shoes from off thy feet, for the place whereon thou standest is holy ground." In that Presence vanity is a mockery, a delusion, and a snare.

We feel, strongly, that if our Church work is to be made in the highest degree effective, we must altogether get rid of the notion that the grandest Cathedral service is, for its own sake, and merely as a musical service, any more acceptable to the Almighty than the singing of half a dozen village boys accompanied by a badly-played harmonium. So long as the Psalm, Canticle, Anthem, or Hymn be sung from the heart as well as the lips, it can make no difference to "the Lord our Maker" whether the strains rise from the century-stained stalls of the gorgeous Cathedral or from the brand-new benches of the iron Mission Church. He who holds the earth in the hollow of His hand cannot surely be greatly concerned whether "the dust which His fingers have made" sing well or ill, play finely or poorly,

so long as they do the best which is possible to them, and do the best in the proper spirit and with the proper motive.

Again the writer would have our church musicians remember their duties towards the congregation who joins in their offerings of sacred song:—

It is upon them we must work; it is their emotions which we can touch, their hearts we can move, if any emotions are to be touched or hearts moved by our music. On this point we shall have more to say later; we seek now only to combat the notion that our soft and loud music, our varying tone-colour, our beautiful singing, our judicious and musicianly treatment of the organ, can (always apart from motive) make the slightest difference to the acceptability of our musical services with God Himself. To be in the highest degree effective, we must direct our music to those hearts which He has made so plastic, those emotions He has made so susceptible, those feelings He has made so pliable. But if we think that, apart from motive, we can move Heaven by our loudest combinations, or soften the Divine heart by our most delicate music, we may as well dismiss our choirs, sell our organs, and read from beginning to end the whole of our magnificent Church Service.

CORRESPONDENCE.

A CORRECTION.

To the Editor of the Musical World.

DEAR SIR,—In this week's issue of the "Musical World" you kindly gave my letter to "Musical Standard" concerning my organ at St. Andrew Undershaft; but print my name as Mr. Hall Wait. Would you kindly rectify in your next issue? and greatly oblige, with many thanks.

Yours,
WM. M. WAIT.

SPECIFICATIONS.

DENVER, COL.—The organ in the Trinity Methodist Episcopal Church has recently been completed, and was formally opened by Mr. Clarence Eddy on December 20th and 21st last. The description of the organ issued by the builder, Mr. F. Roosevelt has the following: "The observer is at once impressed by the refinement, the proportions, the style, and the complete aptness of the picture presented by the organ case and its displayed pipes, all of which were made from the designs of Mr. G. A. Audsley, of London." A projected scheme of the organ has been given already, but as some important alterations have been made, it is well to offer a description of the instrument as it now stands:—

GREAT.—Double open diapason, 16 ft.; double melodia, 16 ft.; open diapason (1) 8 ft.; open diapason (2) 8 ft.; gemshorn, 8 ft.; viola di gamba, 8 ft.; principal flûte, 8 ft.; doppel flûte, 8 ft.; octave, 4 ft.; gambette, 4 ft.; flûte harmonique, 4 ft.; octave quint, 2½ ft.; super octave, 2 ft.; mixture, 4 and 5 ranks; shraff, 3 and 4 ranks; ophicleide, 16 ft.; trumpet, 8 ft.; clarion, 4 ft.

CHOIR.—Contra gamba, 16 ft.; open diapason, 8 ft.; geigen principal, 8 ft.; dulciana, 8 ft.; concert flute, 8 ft.; lieblich gedact, 8 ft.; fugara, 4 ft.; flûte d'amour, 4 ft.; piccolo harmonique, 2 ft.; dolce cornet, 5 ranks; euphone (free reed) 16 ft.; clarionet, 8 ft.

SWELL.—Bourdon treble and Bourdon bass (split knob), 16 ft.; open diapason, 8 ft.; spitz flûte, 8 ft.; salicional, 8 ft.; coeline, 8 ft.; voix célestes, 8 ft.; clarabella, 8 ft.; stopped diapason, 8 ft.; quintadena, 8 ft.; octave, 4 ft.; salicet, 4 ft.; hohl flûte, 4 ft.; flageolet, 2 ft.; cornet, 3, 4 and 5 ranks; contra fagotto, 16 ft.; corneopean, 8 ft.; oboe, 8 ft.; vox humana, 8 ft.; clarion, 4 ft.

SOLO.—Stentorphone, 8 ft.; philomela, 8 ft.; hohl pfeife, 4 ft.; cor anglais, 8 ft.; tuba mirabilis, 8 ft.; tuba clarion, 4 ft.

PEDAL.—Double open diapason, 32 ft.; open diapason, 16 ft.; violone, 16 ft.; dulciana, 16 ft.; bourdon, 16 ft.; octave, 8 ft.; violoncello, 8 ft.; flute, 8 ft.; super octave, 4 ft.; contra bombarde, 32 ft.; trombone, 16 ft.; contra bassoon, 16 ft.

COUPLERS.—Swell to great, choir to great, solo to great, swell to choir, choir to great suboc., swell octaves on self, solo octaves on itself, swell to pedals, great to pedals, choir to pedals, solo to pedals, swell tremulant, choir tremulant, solo tremulant, high pressure wind indicator, low pressure wind indicator.

There are sixteen patent automatic adjustable combination pistons and fifteen pedal movements. With the exception of the first four, all the stops of the great are included in the choir swell-box.

BRIGHTON.—The following specification of the organ in the Pavilion Dome, built some years ago by Messrs. Willis will be read with interest by those who may not be acquainted with the instrument:—

GREAT.—Double diapason 16ft.; open diapason 8ft.; viola, 8ft.; claribel flute, 8ft.; principal 4ft.; octave quint 3ft.; super octave, 2ft.; furniture; bombarde 8ft.; clarion 4ft.

PEDAL.—Double diapason 32ft.; (lowest five stopped) open diapason 16ft.; bourdon 16ft.; octave 8; furniture; ophicleide 16ft.

SWELL.—Contra salicional 16ft.; open diapason 8ft.; salicional 8ft.; lieblich gedact 8ft.; principal 4ft.; flageolet 2ft.; mixture; contra posaupe 16ft.; vox humana 8ft.; cornopean 8ft.; clarion 4ft.; hautboy 8ft.

SOLO.—Concert flute 8ft.; octave flute 4ft.; orchestral oboe 8ft.; clarionet 8ft.; tuba 8ft.; clarion tuba 4ft.

CHOIR.—Contra gamba 16ft.; flûte harmonique 8ft.; dulciana 8ft.; vox angelica 8ft.; lieblich flute 4ft.; viola 4ft.; gemshorn 4ft.; flageolet 2ft.; corno di basseto 8ft.

COUPLERS.—Great to pedals, solo to pedals, swell to pedals, choir to pedals, choir to great, solo to great, swell to great, swell to great unison sub and super.

S. COLUMBS CHURCH, NOTTING HILL, W.—The following is the specification of the organ recently erected by Messrs. Bishop & Son, from the designs of Mr. Ernest Lake, Organist and Musical Director, All Saint's, Kennington Park, and S. Columbs Church.

GREAT.—Open diapason, 8 ft.; claribella, 8 ft.; dulciana, 8 ft.; flute, 4 ft.; principal, 4 ft.; fifteenth, 2ft.; mixture, III rks.; trumpet, 8 rks.; clarionet, 8 rks.

PEDAL.—Double open diapason, 16 ft.; Sub Bass, 16 tone; comp pedals to great and 3 to swell.

SWELL.—Bourdon, 16 ft.; violin diapason, 8 ft.; gedact, 8 ft.; gamba, 8 ft.; voix célestes, 8 ft.; gemshorn, 4 ft.; mixture, III rks.; oboe, 8 ft.; cornopean, 8 ft.; tremulant.

COUPLERS.—Swell to great; swell octave; swell to pedals; great to pedals.

Improved tubular pneumatic action to pedal organ.

MILTON ABBAS CHURCH.—The new organ built for Col. Hambro, M.P., by the eminent firm of Gray and Davison, was opened on the 7th inst., by Mr. Boyton Smith, organist of Holy Trinity Church, Dorchester. The specification is as follows:—

GREAT ORGAN.—Open diapason, 8 ft.; dulciana, 8 ft.; principal, 4 ft.; wald flute, 4 ft.

SWELL ORGAN.—Gamba, 8 ft.; lieblich gedact, 8 ft.; gemshorn, 4 ft.; oboe, 8 ft.

PEDAL ORGAN.—Bourdon, 16 ft.

COUPLERS.—Swell to great; swell to pedal; great to pedal; two composition pedals; oak front, with pipes decorated in gold and colours.

RECITAL NEWS.

St. HELENS.—By Mr. W. S. Pilling, in St. Mark's Church, at the opening of the new organ presented by W. Pilkington, Esq., on Feb. 7. The programme was as follows:—Organ Sonata, No. 2, Mendelssohn; Andante Religioso, "Le Dernier Sommeil de la Vierge," Massenet; Minuetto and Trio, from the Symphony in G. minor, Bennett; Prelude and Fugue in A minor, J. E. Eberlin; Fantasia, Guiraud; Introduction and Variations on "Pleyel's German Hymn," Lemare; Cantilène Pastorale (MS.), Grison; Andante Cantabile Finale, Smart. The organ was built by Messrs. Brindley and Foster, of Sheffield, from specification prepared by Mr. Pilling. The specification is as follows:—

PEDAL ORGAN, CCC to F (30 Notes).—Open bass, 16 ft.; sub bass, 16 ft.; gamba bass, 8 ft.

GREAT ORGAN, CC to C (61 notes).—Bourdon, 16 ft.; open diapason, 8 ft.; salicional, 8 ft.; flute harmonique, 8 ft.; octave diapason, 4 ft.; nazard, 2 ft.; doublette, 2 ft.; Posaune, 8 ft.

SWELL ORGAN, CC to C (61 notes).—Violin diapason, 8 ft.; rohr flöte, 8 ft.; echo diapason, 8 ft.; unda maris, 8 ft.; geigen principal, 4 ft.; full mixture, 8 ft.; cornopean, 8 ft.; oboe, 8 ft.; clarionet, 8 ft.

CHOIR ORGAN, CC to C (61 notes).—Lieblich gedact, 8 ft.; viola digamba, 8 ft.; vox angelica, 8 ft.; flauto traverso, 4 ft.; clarinet, 8 ft.

COUPLERS.—Swell to great, swell to choir, great to choir; choir octave, swell sub-octave, great to pedal, swell to pedal, choir to pedal, tremulant to swell.

These pneumatic thumb pistons acting upon the great and pedal organ stops. Three ditto, ditto, acting upon small organ stops. Stops swell to great and great to pedal are acted upon by pedal in addition to draw stop.

The organ is erected on an improved patent tubular pneumatic system. The great, swell, and pedal organs being placed in the chapel on north-side of chancel, and the choir organ, with detached key console, fixed on south-side of chancel. The two sections of the organ are enclosed in carved pitch pine cases, with spotted metal front pipes. All designed to harmonize with the architecture of the church.

CONGREGATIONAL CHURCH, YEOVIL.—A Sacred Concert was given on February 12, on the occasion of the re-opening of the organ, which has undergone extensive alterations. The organist was Mr. T. J. Dudeney, Esq., of Taunton. Solo vocalist: Mr. F. Dawkes, of Wells Cathedral. There was a choir, consisting of about sixty voices. The programme included Sonata, in B flat (Op. 65), Mendelssohn; Andante, in G, Ernest Slater; "Religious March," G. A. Macfarren; Preiude, in G, Walter Macfarren; and Overture to the Occasional Oratorio, G. F. Handel.

WARE PARISH CHURCH.—An organ recital (with vocal solos) was given on February 13, by Mr. J. L. Gregory, F.C.O., L. Mus. T.C.L. Allegro Moderato in A, Hopkins; Andante maestoso from 4th Organ Concerto, Handel; Funeral March from P.F. Sonata (Op. 35), Chopin; Overture to "Lohengrin," Wagner; Scherzo in D, Capocci; Andante in A, Smart; Festive March, Smart. Mr. W. N. Govier, A.C.O., accompanied several vocal solos also included in the programme.

ST. NEOTS PARISH CHURCH.—Mr. W. Warder Harvey, F.C.O., treated the public to a recital of excellent music, admirably performed, in the Parish Church on Sunday afternoon, February 10. A very large congregation assembled, nearly filling the grand old building, and from the earnest attention bestowed, it was evident the music was appreciated. The following was the programme:—Concerto (No. 2), in B flat, Handel; Melody, Smart; Sonata (No. 5), E flat minor, Rheinberger; Variations on Hymn tune "Jerusalem the Golden," Spark; Capriccio, Capocci; Fantasia on St. Ann's tune, Silas; Allegro in F. sharp minor, Guilman; Chorus of Angels, Scotson Clark; Marche Pontificale and Fugue, Lemmens. A selection of music was given on Sunday afternoon, February 17. The organ solos were played by the organist, Mr. W. W. Harvey, F.C.O. Sixth Sonata, Mendelssohn; Religious March on Theme by Handel, Guilman; Andante, in G, Batiste; Pastorale, Merkel; Prelude and Fugue, in D, Bach.

NORWICH.—Mr. W. Lain gave an organ recital at St. Stephen's Church recently, when he was assisted by Mr. F. W. B. Novere (violinist), and Miss B. J. Allen and Mr. J. Lowe (vocalists). Offertoire upon Christmas Themes, Guilman; Intermezzo for Violin and Organ, Tours; Andante and Allegro Vivace, Mendelssohn; Communion, Batiste; Romance for Violin and Organ, Thomé; Occasional Overture, Handel.

CHRIST CHURCH, ENDELL-STREET, W.C.—Mr. James Loaring, F.C.O., gave an organ recital on Monday. His solos included selections from Handel, Haydn, Rossini, Meyerbeer. The welcome element of variety was supplied by Miss Ada Loaring and Mr. Frederic Hosking. Miss Loaring's best effort was in the Air, "Rejoice greatly" (Messiah), the florid passages being well suited to her voice and the distinctness of her articulation. Mr. Hosking

sang very carefully and in good tune "O God have mercy" (St. Paul) and "Now heaven in fullest glory" (Creation).

CHRIST CHURCH, ST. GILES, ENDELL STREET.—A recital was given on the new organ, built by Alfred Monk, 550, Holloway Road, February 18, by Mr. Percy Mull. Vocalists, Miss Lucy Etheridge and Mr. T. Bertram Thomson. Programme: Sonata in F minor (1st movement), Merkel; Andante in D, Silas; Grand Chœur, Salomé; Air and Variations in A, Hesse; "Fixed in His everlasting seat" ("Samson"), Handel; Prelude in A, Smart; Introduction and Allegro, Bache; March in B flat, Silas.

BOLTON.—On February 9, a recital was given by Mr. W. Mullineux, F.C.O., Borough Organist, in the Albert Hall. Solo Trombone, Mr. P. Arkwright. Programme: Organ Sonata in A major, Mendelssohn; March de Procession, "Sur deux chants d'église," Guilmant; Gavotte in F major, Maurice Lee; Prayer from the Opera, "Der Frieschutz," Weber; Chorus, "Wretched Lovers" ("Acis and Galatea") Handel.

ST. COLUMB'S CHURCH, NOTTING HILL.—An organ recital was given on February 10. Programme: Prelude Extempore; Prière, Guilmant; Fugue, "St. Ann," J. S. Bach; Andante and Pastorale, Wely; Chorus, "Your voices tune," Handel. Vocalists, Miss Norah Phyllis and Mr. Arthur Saville (pupils of Mr. Ernest Lake). Organist, Mr. Ernest Lake.

WANDSWORTH.—Programme of organ recital given by Mr. W. Weston, F.C.O., at the Parish Church on Sunday, February 17:—March and Chorus, Wagner; Allegro Cantabile, C. M. Widor (Symphony No. 5); Fanfare in D, J. Lemmens; Minuet and Trio, W. S. Bennett (from Symphony in G minor); Overture in E minor, G. Morandi.

DERBY.—A recital was given at St. Luke's Church by Mr. F. Stenson, A.C.O. on Sunday afternoon, February 3; vocalist, Mr. W. C. Harmer. Programme:—Funeral March, Mendelssohn; Fugue in C minor, J. S. Bach; Serenata, Moskowski; song, Calvary, Rodney; chorus, From the censer curling, Handel; Elivation in A flat, Guilmant; Recit and Air, Thus saith the Lord (Messiah), Handel; Marche Militaire, Merkel.

BURTON-ON-TRENT.—At S. Paul's Institute a series of organ recitals have been given on Saturday afternoons. Here are two of Mr. A. B. Plant's programmes:—Sonata in D minor, Mendelssohn; Larghetto, Mozart; Adagio, Kalliwooda; Song "Adelaide," Beethoven; Andante (with variations), Haydn; Chaconne "La Favorite," Couperin; Christmas Postlude (on "Good King Wenceslas,") Garrett; Overture in C, T. Adams; Concerto in B flat, Handel; Air (with variations), Haydn; Song, "The Wolf," Shield; Vesper Bells, Spinney; Concerto, "Cuckoo and Nightingale," Handel; March, Liszt.

ST. BARNABAS, KENTISH TOWN, N.W.—On Saturday evening, Feb. 16, an organ recital was given by Mr. John F. Runciman, A.C.O., the following being the programme:—Overture to "Samson," Handel; Schlummerlied, Schumann; Prelude and Fugue in G, Bach; song, "Intreat me not to leave thee," Gounod; Andante with Variations, W. T. Best; Sonata No. 3, Mendelssohn; March from "Lohengrin," song, "Jerusalem," Parker; Overture, Marshall-Hall; Adagio, Schumann; Minuet and Gavotte, Handel. Madame Ethel Murray was the vocalist.

CONGREGATIONAL CHURCH, ANERLY.—An excellent rendering of Bennett's "Woman of Samaria," was recently given under the direction of Mr. F. L. Dunkley, F.C.O. A miscellaneous selection was given upon the same occasion.

NOTES.

"Musical Opinion" observes:—"For some time past the usual Sunday and festival services at the Roman Catholic Church of St. Mary of the Angels, Bayswater, have been distinguished by the high character of the music performed, and by the general efficiency of the choir. Since the appointment a few months ago of Mr. F. E. Gladstone, Mus. Doc. Cantab., as director of the music, a fresh impetus was given; and further artistic progress has been made all round. The boys are being carefully trained, the choir has been strengthened by the addition of several excellent singers, and the

already extensive *répertoire* now includes a fine collection of masses, motets, offertories, &c., by Haydn, Mozart, Weber, Schubert, Beethoven, Gounod, Righini, as well as numerous compositions by Kaim, Westlake, Dr. F. E. Gladstone, Meyer Lütz, &c., a right goodly selection indeed."

The Sir John Goss Scholarship is to be competed for on April 12, at 11, at the College of Organists. It is open to choir boys up to the age of 18, and the successful competitor will enter upon his studies at the Royal Academy of Music on April 29th. The presentation to the scholarship is in the hands of the Council of the College of Organists. For the first time the whole of the fees will be paid out of the Scholarship Fund, and the R. A. M. authorities kindly remit the Academy entrance fee. Candidates' names should be sent in, with evidence as to date of birth, on or before March 31.

The "Daily News" has the following:—

"Our contemporary, 'The Musical Standard,' has commenced, as to various celebrated London organs, a series of descriptive articles illustrated with wood-cuts of their exteriors. The organ at St. Bride's, Fleet Street, built by Renatus Harris nearly two centuries since, was the first on the list, and it will be followed next week by a notice of 'Father' Smith's famous organ at the Temple Church. If we may venture the suggestion, those interested in such matters would doubtless be glad to read even a fuller description of the history of each organ than that vouchsafed in the instance of St. Bride's, and a list of the gentlemen who have from time to time held the post of organist would likewise be interesting. St. Bride's Church is of historical importance, for it was there that the 'Musical Society' usually held their meetings and performed their annual 'St. Cecilia, services and anthems,' the whole party afterwards adjourning to Stationers' Hall for the performance of the "St. Cecilia Ode," to which Dryden, Purcell, Shadwell, Blow, D'Urfey, Congreve, Jeremiah Clarke, and many other notable poets and musicians contributed."

Says the "Banner": "Newspapers frequently attribute wonderful feats to royal personages, but the "St. James's Gazette has eclipsed all previous efforts in the announcement that Princess Beatrice has "composed an anthem on the Kyries." We can imagine that an enthusiastic musician might essay an anthem upon the Ten Commandments, just as Christopher Tye set some part of the Acts of the Apostles to music; but to write an anthem on the simple response usually dignified by its Greek equivalent would require an amount of ingenuity which even a Princess is unlikely to possess."

Miss Alexandra Thompson, one of the daughters of the Archbishop of York, who is a most accomplished musician, has composed a Communion Service, which is to be used in York Minster on the 24th, when the Bishop of Chester is to be consecrated.

Mr. T. Tertius Noble, a student of the Royal College of Music and a pupil of Mr. W. Parratt, has been appointed organist of St. John's, Wiltob Road, S.W.

COLLEGE OF ORGANISTS.

On Tuesday next the Library will be open from 7 to 9.

March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. Examination at 11 A.M., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in on or before March 31. Full particulars on application. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Great Russell Street Bloomsbury.

The Organ World.

WEST-END GALLERIES.

Whereas our church organs and choirs formerly were placed so that they could be heard to advantage, it is a matter of common observation that they are now very often unfavourably placed. Till comparatively lately the west-end gallery was thought to be the best situation for them; at present it is the fashion to place the singers in the chancel, and the organ somewhere near them. When no ingenuity can contrive a place for the instrument, a "chamber" is built for it, and then the "difficulty about the organ" is thought to have been satisfactorily dealt with.

As the organ still occupies its old situation (the west-end gallery) in Continental churches, it would be extremely interesting if we knew how a change, so often detrimental to music, has been brought about in our own churches. It is not wonderful that an example—no matter how absurd—when it is set in some places, should be followed in others, and at last become "the fashion"; but we are often curious to know how a custom originated, to trace a fashion to its source.

Now as it is inconceivable that musicians and organ-builders would choose the worst situations in churches wherein to erect organs, we must suppose, when we see organs badly placed, that either the clergymen or the architects are to blame.

The architect objects to galleries; and side-galleries are, indeed, no improvement to a church. But without enumerating the objections that may be brought against side-galleries, it may be enough to say that west-end galleries are open to none of them. If an architect is afraid lest an organ, by reason of a want of harmony in colour and design with the church, shall spoil his building, this is surely a reason why he should not object to its being placed in a west-end gallery, where it would not be seen during the service. He can, indeed, find other situations where the instrument shall not be seen; but these situations are not so satisfactory from a musical point of view—and the question is one of musical, as well as architectural, importance.

But it is probable that the clergy, and not the architects, are to be blamed for the unfavourable position of church organs, and that the present fashion may be traced to Puseyite (or, as we call them, "Ritualistic") influences. This solution may, or may not, be the correct one, but it is suggested as extremely probable. That Ritualistic practices are more favoured than they once were is certain.

At many of our churches the choral service has been introduced, and surpliced choirs and processions are not uncommon. Even the organist is sometimes required to wear a surplice. The choirs of these churches no longer occupy the galleries, but are placed in the chancels, whither the organs follow them. Now, if the change were not detrimental to music—if the organ and singing were as effective as they used to be when organs and choirs were placed in the gallery—musicians would have no reason to complain. But, unfortunately, it rarely happens that such is the case.

Some clergymen apparently think that a fine show of surplices is a more powerful incentive to devotion than good music; for rather than not have their choirs in the chancel, they prefer to sacrifice much of the effectiveness of their music. At a certain parish church the organ and the choir always occupied the gallery, and the effect of the music at that church was very fine indeed, till a clergyman of a decidedly "high" views came and had the choir placed in the chancel. It was, as a matter of course, found necessary to move the organ and place it near the choir (which now began to be surpliced), but room

could not be found for it in the church. A cell was therefore built on purpose for it. Even those who considered that something was gained in spectacle must have felt that much was lost in musical effect. At another parish church the new vicar began to arrange for admitting boys into the choir, and moved the singers from the west-end gallery to the chancel. But, for reasons which it is unnecessary to mention, it was impossible to move the organ. And to this day the instrument stands in its old position where, though very effective for solo singing, it is almost worse than useless for accompanimental purposes. It might have been thought that the clergyman, when he found that the organ and the choir were often at "sixes and sevens," and knew there was hardly the remotest chance of his ever being able to move the organ, would have moved the choir back to the gallery. But he has never done so; he firmly believes that a choir ought to sit nowhere but in the chancel, and rather than give up the *idea* he prefers to have bad music. At another parish church where the service is elaborate, the choir, of course, occupy the chancel, and the organ is placed at the end of the aisle. But the manner in which the instrument is dealt with, is truly hideous. It is closed on two sides by walls, and on the remaining sides, egress of the sound is prevented by the front pipes, and a number of very low and narrow arches with solid masonry between them. Inside the "chamber" it is quite dark, and the din, when the organ is played, is terrible. The sacrifice of this organ is all the more to be regretted, as it is really a fine instrument.

These examples are not given because such things have never been heard of before. Unhappily it often happens that organs are sacrificed because some clergymen lay greater stress on unessentials than on having good music. It is not meant that, when we see a choir in the chancel of a church, we are to be sure that ritualistic influences are working at that church. Doubtless many clergymen have had their choirs placed in the chancel and their organs "brought down," simply because they wish to follow the fashion. If we knew to what extent the clergy are influenced by the love of spectacle, or ritualism, and to what extent by the desire to be "in fashion," when they choose the chancel as the position for the choir, the knowledge would be most valuable. Because, in most cases, the plainest demonstration would not cause clergymen to give up any point held by their school. An attempt to convince a high-church clergyman, who insisted on his choir being surpliced and sitting in the chancel, that his music would be vastly improved if the organ were taken out of a hole and placed in a West end gallery, would almost certainly end in a failure.

Before proceeding to consider the advantages of the west-end gallery as the situation for an organ, it may be well to state some of the general principles that ought to guide us when we have to choose a place for a church organ. The choice of a situation is an important matter, for a small organ, well placed, may be as effective as a large one badly placed—a fact of some importance from a pecuniary point of view. The effect of a fine organ in a good situation would be much grander, more musical, and in every respect more satisfactory than the effect of the same organ if unfavourably situated. Situation affects both the power of an organ and the quality of its tone.

The organ and singers should be near one another; if they are not, the vocal and the organic tones will be heard separately by those who occupy seats near either, and not be heard united and blended except by people at a considerable distance from both.

In placing an organ and choir it is important to secure the favourable influence of resonance, and to avoid placing them where their tones will be obstructed or absorbed. (Unfavourable reflection, in the form of excessive reverberation and echo,

is not likely to be met with in a parish church in a degree that would be unpleasant to the musicians or detrimental to the music).

Resonance is secured by placing the organ and choir where there is ample free space above and around them; by placing the organ on a platform of resonant wood, which, capable of entering into vibratory movement, performs, in a measure, the office for it that the body of a violin and the sound-board of a pianoforte perform for the strings, or a table performs for the tuning-fork placed on it; and by allowing ample area for the organ. It is increased by reflection from roofs and walls and elastic surfaces generally—especially ceilings and walls lined with boardings of thin, well-seasoned wood, and by hollow, empty spaces above the ceiling or below the floor. The response of the string to the note sung into the piano, of the tuning-fork to another precisely in unison with it, of a column of air of a certain length to the tuning-fork held over it, are examples that show how particular sounds are strengthened by musical bodies entering into sympathetic vibration with them. But contrivances for the reinforcement of particular sounds could not be introduced into buildings—though the *echeia* furnish an ancient example of the use of columns of air for such a purpose. In the Greek theatres where the plays were declaimed in a species of recitative, were placed hollow vessels, or vases, tuned to different notes; and these, entering into sympathetic vibration, must have increased the performers' voices—though to what extent we cannot conjecture. In the larger theatres the *echeia* were numerous and placed in three rows, at different elevations (corresponding with the number of *genera* in the Greek musical system). There seems to have been a set of *echeia* for each *genus*. Some have thought that this Greek contrivance might be introduced at churches where the services are intoned, with the effect of increasing resonance and strengthening the clergyman's voice. It is impossible to question the reasonableness of the suggestion, but difficult to imagine where such singular auxiliaries could be placed so as to be effective and yet unseen. It is unnecessary to dwell on the desirableness of promoting resonance, or the happy effects this excellent quality has on both vocal and instrumental music. But a degree of resonance that would be favourable to music might be detrimental to speaking or reading. Whilst a considerable degree of resonance would be favourable to singing or intoning, it would be disadvantageous to the clergyman by impairing the distinctness of his speaking-voice. The choirs of cathedrals are sonorous, and, therefore, excellent for the choral service; but clergymen preaching therein find it difficult to make themselves heard distinctly. This suggests the idea that in churches the clergymen and the musicians should occupy different parts of the building. However many auxiliaries were employed, it would hardly be possible to create in a church a degree of resonance that would be unfavourable to music. If excessive resonance were created, this would be a good fault and easily cured by the use of absorbents. Indeed the presence of the congregation would be enough to neutralise any excess of resonance.

Although a free unoccupied space about the organ and choirs good and (necessary because it conduces to resonance), yet if the vacant space above and behind the musicians were too great, some of the tone would be absorbed, or wasted. Soft non-elastic surfaces (carpets, hassocks, and people's clothing), also absorb sound and render it dead and dull. The neighbourhood of them is therefore detrimental to music. As they also tend to tone down reverberation and echo, non-elastic surfaces may, however, help the clergyman, by rendering speaking easier. And this seems to suggest another reason why the clergymen and the musicians should occupy different parts of the church.

Arresting the onward progress of the sound-waves, and unfavourable to the enjoyment of music, are all obstructions between the musicians and the congregation. An organ and

choir ought to be so placed that everyone "shall receive a direct and uninterrupted ray of sound." We should think it a foolish thing to place a screen between the fire and a person who wished to warm himself; or to cut off the direct rays of light from the book we were reading, by interposing an opaque object between it and the lamp. And yet an absurdity similar in kind, though perhaps not equal to it in degree, is committed when a church organ is so placed that more than half the congregation are in the acoustic shadow.

Our proper subject is the west-end gallery; but it may be said that the east-end of the aisle may be a good position for the organ. In most churches it would be the best place for it, if the opposition to placing it in the west-end gallery were determined. The organ in this position would not tell so well as it would in the gallery; but if ample area were allowed it, and it were built on a platform, if the aisle were lofty, and everything were favourable to the egress of its tone, the instrument would tell well. It seldom happens that all the favourable conditions just postulated, are granted. Sufficient area and height are not always at the command of the organ-builder, and perhaps there are obstructions in the form of troublesome arches or pillars. Consequently organs, erected in this situation, are often more or less confined and crowded—much to their detriment. But if the effectiveness of organs that occupy a comparatively favourable situation, such as the end of the aisle, is sometimes impaired, how poor is the effect of instruments, when placed in the "dismal holes and corners" where we sometimes find them! Though the builder put forth his utmost ingenuity, though he try every possible measure to promote resonance, an organ cannot be effective if its tone have to travel round the corners before they reach the congregation, or forced their way through arches filled up with front pipes, or if it is crowded, or if there are absorbents near it. The recesses into which the king of instruments is sometimes packed, are like so many great *sourdines*, which both keep in the power of the instrument and alter the quality of its tone. An organ placed in such a position is smothered.

Whatever the ecclesiastical reason for placing the choir in the chancel may be worth, it is certain that our ancestors knew very well what they were about, when they chose the west end gallery as the situation for the organ and choir. And this appears from the following truths, which have suggested themselves to musicians.

The gallery might be made of considerable size, and ample area could be given the organ. Consequently there need be no crowding of the pipes or mechanism; the passage-boards might be made wider than they generally are; there would not be the difficulty of getting about the organ—so great in crowded organs—for the purpose of regulating or repairing; and the sound-boards might be made of ample size—a consideration of great importance. The empty space within the organ would have a good effect on the organ tone, by increasing resonance. Dr. Hopkins remarks (Hopkins and Rim-bault, "History and Construction of the Organ," p. 290:—"It can never be correctly said that unoccupied space in an organ within reason is lost room; since, next to the pipes themselves, which are, of course, necessary to emit the primary sounds, free air is the most important element in the production of a resonant quality of tone. It is, indeed, true that English organ builders have frequently been called upon to "get in" a great number of stops into an unreasonably small space; and one cannot help admiring the manner in which they have frequently grappled with the difficulties which have beset them; at the same time England is in consequence by no means destitute of organs that are nearly as crowded, and almost as destitute of resonance, as a broker's shop. It is a fact always worth remembrance of those who would limit an organ builder too strictly in regard to space, that one of the secrets of the good effect of many old instruments is their comparative emptiness. They have not only pipes to produce

tone, but breathing room to improve it." But there would not only be unoccupied space within the organ, but also ample free space around and above it, and this also would have a favourable influence on the tone, which would sound free and mellow, which can never be the case when an organ is confined and lacks head-room. The elevated position of the organ would be advantageous, for its tone would be improved as it descended, the different kinds of stops and qualities of tone blending into one harmonious whole. Other advantages would be secured by placing the organ in the west end gallery. "The full force of the instrument would pass over, instead of overwhelming those nearest to it, into the open space before it, whence it would be diffused throughout the edifice. Almost every person in the church would get an uninterrupted ray of sound. The initial impulse would be in the direction of the congregation, and the gallery being at the end of the church, the back wall of which would act as a reflector, the sound would be equally dispersed throughout the church, spreading "somewhat after the manner of the rays of light through the bull's eye of a lantern," which could not be the case if the organ was placed at the side of the church. The resonant wooden gallery would have a most beneficial effect on the tone of the organ, and there would be no absorbents near to damp it.

But if the gallery is the best situation for the organ, the choir also would be heard to the greatest advantage if placed there. If it is necessary that the clergyman occupy a raised position, in order that he may be heard throughout the church, it is, for the same reason, necessary to elevate the choir. If the choir occupied the gallery, the initial impulse would be directly towards the congregation, and the effect of the singing would be better than it can be when the singers are placed in rows at a right-angle to the congregation.

To be continued.

CHURCH MUSIC.

Mr. G. Wright in a letter to "Church Bells" anent Church music reform, points out what has been somewhat overlooked:—

The identity of the choir with the congregation. The wide line of demarcation which some have set up between the one and the other has led to the advocacy of the congregation becoming auditors and the choir performers, thereby reviving the old parson-and-clerk duet in the form of the clergy and choir antiphonal. This entirely subverts the idea on which the service in the Prayer Book is based. The Rubrics only speak of "the people joining with the priest," and in the Exhortation "the people" are exhorted to offer praise, and thanksgiving, and prayer, therefore the choir is included. The gist of Mr. Griffith's paper is that the note for reciting should be one that the congregation and the clergy can use without distressing the voice of either, and therefore if the clergy adopt a medium one, which a well-trained choir can easily take up, the congregation, as a rule, have very little difficulty in following; and I am convinced that congregations, as a rule, make great efforts to follow in the service, both in the responses (whether they are spoken in the natural voice, or intoned or sung to either Tallis's or the Ely responses) and in the chanting of the Psalms and canticles, as well as in the hymns; but as ordinary choirs, after practice, find it not particularly easy to sing a difficult and unfrequently used chant or hymn tune, it is not surprising if the congregation, without practice, fail. The question which has hitherto been unanswered is, can a congregation be trained to take its proper part in the service, so that they not only "sing to the Lord with cheerful voice," but respond with the loud "Amen?" I answer yes, for it is done at more than one church in this neighbourhood. At one there is a congregational practice of the chants and hymns after evening service, and at another the sympathy existing between the clergy, the organist, the choir, and the congregation, induces the latter to sustain not only the singing but the responses throughout the service. Again at some Nonconformist chapels that I have attended, the congregation sing their parts, the majority being provided not only with hymn-books with music, but also with anthem books. I would

suggest that if some members of congregations (male and female) attended the choir practice and so became acquainted beforehand with the chants and hymns, as they would be distributed through the church, and if they were not afraid of being regarded as peculiar, they would exercise a very beneficial effect, as nothing is so contagious as example. Of course it would be requisite that pointed psalters with the chants, and hymn-books with the tunes, should be more generally used, and service papers, say for the month, more regularly distributed and exhibited at the church doors. These are some of the means to attain the desired end; there are others which might be mentioned, but I will only give one more, and that is, that the organist and choir in leading should do so in such a manner, and at such a medium pace, as to bring out the meaning of the words said or sung. The Rev. George Venables, in his "Hearty Hints to Lay Officers of the Church," which were published in some of the early numbers of "Church Bells," lays down two grand canons for choirs and congregations on singing. One says, "I will sing with the spirit, I will sing with the understanding also"; and the other, "Make a joyful noise unto the Lord."

COLLEGE OF ORGANISTS.

In the course of a short time, the College will remove into temporary premises at the Bloomsbury Hall, Hart Street, where meetings, have been held for some years. The tenancy in Great Russell Street will shortly terminate. For some time the present house has been found inadequate in accommodation the work of the institution having so largely increased and the absence of a sufficiently large room for lecture and examination purposes having been much felt. The house committee have during the past year spent much thought and time upon the question of securing a sufficiently large and complete permanent home. In the meantime they have secured excellent rooms at the Bloomsbury Hall. For a week or two the Library will be closed, during removal and rearrangement. In its new condition the valuable collection of books will be more accessible. The lecture announced for Tuesday next will be held in the Bloomsbury Hall. The house committee will continue their labours in the hope of finding a suitable permanent home, during the occupancy of the new temporary premises.

CORRESPONDENCE.

OUR ORGAN BLOWERS.

(To the Editor of the Organ World.)

SIR,—Permit me to make a suggestion. A class of men have hitherto, being entirely overlooked, I mean the organ blowers! I think an institution devoted to organ blowers would be, not only fair to that much abused profession, but an incentive to the development of the art. An examination might take place once a year (say March) for the degree of Fellowship, it should include such a test as blowing for pieces necessitating instantaneous changes from *fff* to *ppp* without the aid of "percussion bellows."

The mood of the degree (of course we must have a mood) might be green, lined with chamois leather, but this is a mere matter of detail. Trusting that you may find room for this.

I remain, yours truly,

ALFRED CLARKE, L.R.A.M.

SPECIFICATIONS.

MANCHESTER.—An instrument, of which the following is the description, has been erected by Wadsworth & Bro., of Manchester and Aberdeen, for Garton, Manchester.

GREAT ORGAN.—Double open diapason, open diapason (large), open diapason (small), dulciana, gamba, principal, hohl flute, harmonic flute, fifteenth, mixture (3 ranks), trumpet, clarinet, four combination pedals to great organ.

SWELL ORGAN.—Lieblich bourdon, open diapason, lieblich gedact, salicional, voix celestes, gemshorn, piccolo, mixture (3 ranks), horn, oboe, three combination pedals to swell organ.

PEDAL ORGAN.—Open diapason, bourdon, principal, bass flute.

COUPLERS.—Swell to great, great to pedals, swell to pedals, swell octave. The case is of pitch pine, varnished, with polished speaking pipes in the front.

RANMOOR, SHEFFIELD.—The new organ is one of the best specimens of Messrs. Brindley & Foster's work, it is built on their Improved Tubular Pneumatic System, and contains 25 speaking stops, and preparations have also been made for an edition of nine others, including one of 32 feet tone on the pedals. The organ was opened on Sunday, 3rd inst., when Mr. E. H. Lemare, F.C.O., presided at the morning service, and Mr. J. C. V. Stacey (organist of the Church and Master of the Chorists) officiated at the evening service, after which a short recital was given including the Barcarole from 4th Concerto (Sir W. Sterndale Bennett), which was very tastefully manipulated, showing up the fine qualities of the more delicate portions of the instrument. On the evening of the 18th inst. Mr. Lemare gave a recital at the close of a special choral service. *Con Moto Moderato* (En forme d'Ouverture), *Smart*; *Serenata*, *Biaga*; *Priere et Berceuse*, *Morceau de Concert* (Prelude, Theme, Variations, and Finale), *Guilmant*; *Adagio in B major*, *Finale in G*. (6th Symphony) *Widor*.

Specification of the Organ:—

GREAT ORGAN.—Open diapason, 8 ft.; bourdon, 8 ft.; claribel, 8 ft.; principal, 4 ft.; harmonic flute, 4 ft.; mixture, 8 rks.; posaupe, 8 ft. Swell to Great.

PREPARATIONS.—Small open diaps, 8 ft.; mixture, 3 rks.; clarion, 4 ft.

SWELL ORGAN.—Bourdon, 16 ft.; geigen principal, 8 ft.; Lieblich gedact, 8 ft.; echo diaps, 8 ft.; unda maris, 8 ft.; geigen principal, 4 ft.; mixture, 2 rks.; oboe, 8 ft.; horn, 8 ft.; tremulant, swell octave.

PREPARATIONS.—Contra fagotto, 16 ft.; mixture, 3 rks.; vox humana, 8 ft.

CHOIR ORGAN.—Lieblich gedact, 8 ft.; dulciana, 8 ft.; concert flute, 4 ft.; clarinette, 8 ft. Swell to choir, choir sub octave.

PREPARATIONS.—Salcional, 8 ft.; 2 piccolo, 4 ft.

PEDAL ORGAN.—Bourdon, 16 ft.; major bass, 16 ft.; octave, 8 ft.; flute, 8 ft.; bombarde, 16 ft.; pedal super octave.

PREPARATION.—Sub-bass, 32 ft. Great to pedal, swell to pedal, choir to pedal.

Four composition pedals to great organ, and 4 to swell point swell balance pedal. The organ is actuated by Speight's patent hydraulic engine.

RECITAL NEWS.

ECCLES.—A new organ, built by Messrs. Jardine & Co., for the Wesleyan Chapel, was recently opened by Mr. W. T. Best, who performed the pieces subjoined:—Prelude and Fugue in E minor, Bach; Christmas Pastoral, W. T. Best; Marcia di Processioni, Enrico Bossi; Andante in F major, Samuel Wesley; Organ Concerto (No. 7), Handel; Concert-Fugue in G major (first performance), Alex. Guilmant; Cantilene Pastoral, Jules Grison; Fantasy on old English Carols, W. T. Best.

The specification of the organ is subjoined:—

GREAT.—Double open diapason, open diapason, open diapason, gamba, St. diapason and clarabella, principal, harmonic flute, twelfth, fifteenth, mixture, trumpet.

CHOIR.—Open diapason, lieblich gedact, dulciana, viola da gamba, principal, gemshorn, clear flute, piccolo, clarinet, vox humana, tremulant.

SWELL.—Double diapason, violin diapason, salicional, voix célestes, hohl flöte, principal, suabe flute, harmonic piccolo, contra fagotto, oboe, corneopean, clarion, mixture 2 and 3 ranks, tremulant.

COUPLERS.—Swell to great, swell to great super, swell to choir, choir to great, choir to pedals, swell to pedals, great to pedals.

PEDAL.—Open diapason, bourdon, violone, principal, flute bass.

COMPOSITION PEDALS.—Four acting on great and pedals, four to swell.

An accessory horseshoe-shaped pedal, putting on and off the great to pedals couplers. The feeders are worked by two of Mellings' hydraulic engines.

HAMPSTEAD PARISH CHURCH.—M. Guilmant, the eminent French organist, is to give a recital on Willis' organ on March 26, at 8 p.m. The programme is to be composed chiefly of his own compositions, but will also include Mendelssohn's No. 6 Sonata, Schumann's Canone, etc.

ST. NICHOLAS, COLE ABBEY.—Mr. Norris, the organist of St. Nicholas, Cole Abbey, has embarked upon a most praiseworthy venture—a series of organ recitals, four in number, intended to illustrate the growth and development of organ music. These take place on Monday evenings at a quarter past eight, and should, from their valuable educational importance, attract many lovers of musical art. The programme for the first recital contains such items of interest as a kyrie from "Missa Papae Marcelli," by the great master Palestrina, which as an arrangement of a vocal piece was out of place in the present scheme; a fugue in the Doric mode, by Froberger; and Bach's "Giant" fugue in G minor. The recital next Monday will include fugues by the most eminent writers since Bach's time.

ST. ANDREW'S HALL, NORWICH. The Organ Recital on Saturday February 23 was given by Dr. Bunnett, F.C.O. The organ selection was entirely taken from the works of Handel, the date being the anniversary of his birth. The following were included in the programme:—Overture "Samson;" Allegro from the Fire-Music; Allegro from the Water-Music; "Siciliana" from the Fire-Music; "Gigue" from the Suite de Pieces; Concerto in B flat (No. 2 first set) "Musette" in B flat Courante in G. "Verdi Pratti," Gavotte in B flat Finale to the 8th Organ Concerto.

BOW AND BROMLEY INSTITUTE.—The recital on February 23, was given by Miss Edroff, a talented young lady organist, whose programme included:—"Grand Choeur," Guilmant; Fugue, Bach; Cantabile, Lemmens; Cantilène and Toccata, Dubois; Andante and Offertoire, Salomé; and other pieces by Lemmens, Wely and Scotson Clark.

NOTES.

The Committee of the approaching Leeds Festival have selected Mr. Benton to officiate as organist this year. This new departure is criticised by local papers, urging the claims of Dr. Spark to this office as Organist of the Town Hall.

It is gratifying to be able to announce that Sir John Stainer, the President of the College, will preside at the College of Organists Dinner, at the Holborn Restaurant on Monday, April 29.

The organ recitals announced to be given twice a week at St. Edmund-the-King, Lombard-street, E.C., by Mr. W. J. Petty, the assistant-organist, were discontinued at the request of the rector, as it was thought that they interfered with those who used the church for private prayer.

Among recent patents is an invention patented by Mr. F. A. Hater, called the "Pneumatic Organ Sound-board."

The "Musical Standard," in an article describing at length the fine organ at the Temple Church, gives the following list of the organists who have officiated at that church from the time of Father Smith's organ to the present day:—1688. Francis Pigott, died 1704. 1704. J. Pigott, succeeded his father, died 1726. 1734. John Stanley, the blind organist, died 1786. 1737. James Vincent, 1749. John Jones (colleagues of the foregoing), died 1749 and 1796. 1796. Miss Emily Dowding. 1814. George Price, died 1826. 1826. George Warne, resigned 1843. 1843. Edward John Hopkins, Mus. Doc., the present organist.

Mr. W. T. Best, who has it is said happily recovered from his recent illness, will play at the Bow and Bromley Institute on March 9.

COLLEGE OF ORGANISTS.

On Tuesday next the Library will be open from 7 to 8.

March 5—Mr. J. Turpin, Mus. Bac., will read a paper on "False Relations," Part II. April 2—Lecture. Examination at 11 A.M., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer M.A., Mus. Doc., President of the College will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street Bloomsbury.

The Organ World.

MODERN TREATMENT OF ANCIENT ECCLESIASTICAL MELODIES.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS, TUESDAY, DECEMBER 4, 1888, BY CHARLES W. PEARCE, MUS. DOC. CANTAB, F.C.O.

When, at a recent Council Meeting, I was invited by our much respected Hon. Secretary, Mr. F. H. Turpin, to read a paper this evening, I replied at once that, having appeared on the platform as Lecturer on the very last occasion of this kind, it would be very much more to the purpose if some other F.C.O. were asked to contribute a paper. Some further conversation ensued during which I was reminded of the polemical nature of my last contribution, or rather of the war-like discussion which ensued, and I confess to having being strongly tempted to make one more appearance before you—this time on peaceful grounds—in order to make some slight reparation for the dry technicalities inflicted upon you last June, by giving a lecture of a more entertaining character this evening.

The subject we are about to consider cannot be better introduced than by a definition of the term "Ancient Ecclesiastical Melody," and we may, at the same time, assign certain limits to the somewhat broad idea conveyed to the mind by those rather alarming words, "Modern Treatment."

It will be as well for us not to be bound down to mean any definite period of time by using the word "Ancient," nor to exclusively apply the adjective "Ecclesiastical" to any one religious source in particular. Hence, an "Ancient Ecclesiastical Melody" may be said to mean a succession of musical sounds not put together recently, but which has existed in some form or other—traditional or otherwise—for several generations, and has, during that time, acquired a certain association in the minds of its hearers, either with a particular set of words invariably sung to it as an act of worship, or with some particular doctrine, or season of the year especially set apart for the prominent teaching of that doctrine.

Nor will it be convenient to restrict the application of the adjective "Modern" to merely the style or manner of the present day. It will be better if the expression "Modern Treatment" be taken to mean the adoption of any artistic musical form, historically posterior to the date of the first known appearance of the "Ancient Ecclesiastical Melody" therein made use of.

So that, briefly, what I desire to bring under your notice is this: How certain melodies originally intended for use in religious worship have been, or can be, employed as thematic material in compositions intended for use in the theatre, chamber, and concert-room, as well as in the religious building.

Manifestly, such a subject as this covers an immense deal of ground, and would require volumes, rather than one single paper, to do anything like justice to it. Suffer me, then, to begin by making these two assumptions:—

First. That little need be said concerning the necessity or the desirability of treating such old material in the manner I have described. It must be admitted that a very strong, close, and intimate connection has existed in all times and in all places between the religious music of a nation and the daily life, thought, and feeling of its people. History again has set its mark upon this kind of music, often in an unmistakable way; there being no difficulty, for instance, in distinguishing a Puritan Psalm tune from a Masonic Hymn melody of the Middle Ages. Accordingly, an old religious tune possessing anything like a clearly defined historical character will always be of the greatest use to a composer whenever he finds it necessary or desirable to recall vividly to the mind in the

course of an opera, cantata, overture, symphony, or other orchestral piece the general surroundings of the period associated with the subject of his work.*

Secondly. I assume that it will be unnecessary in this place to call attention to the prolific use made by most great composers of those religious melodies commonly known as *Chorals*, in their operas, oratorios, orchestral, organ, and even pianoforte works. No one who is worthy the name of "organist," would be unable to give, at a moment's notice, a long list of instances of the use of *Chorals* by classical writers.

I am well aware, however, that the ground thus cleared by these assumptions can be said to be fairly covered by the title I have given this paper; and my adoption of such a comprehensive title for the purpose of dealing with a somewhat narrow subject may be objected to. This objection might carry weight, if every wide field of artistic labour possessed no neglected corners. I venture to think that although most of the field covered by the title of this paper is already "white unto harvest" in the ripe productions of great and famous composers, certain less favoured spots are at present barren and unfruitful. I may be but trying to remove a few of the thorns and briars which still encumber some of the "stony places" even whilst the "good ground" is already yielding its "hundredfold," but I desire my neglected corner to be included as a real part of a great field of musical labour; and so I choose a comprehensive title for describing what is comparatively but a narrow and confined subject.

It is now time to come into closer quarters with this subject, and to speak of our musical heritage from the Mediaeval Church. But here, again, I do not wish to take up your valuable time by going into well-known details of musical archæology. All this kind of information has already been most ably given in many another place, by far wiser and more experienced workers than myself, notably in the writings of such authors as the Chairman of this evening, Dr. E. J. Hopkins, whose well-known researches into the dim twilight of the past history of Church music, have brought the light shining into many a dark place—or as Charles Child Spencer, who in his day was the recognised authority on such matters—or as Mr. W. S. Rockstro, from whose articles in Grove's Dictionary I have learnt so much, or as the Rev. Thomas Helmore, M.A., whose Plain Song Primer has been the means of enlightening many a student of the present day, and whose "Hymnal Noted" may be safely accepted as a collection of ancient ecclesiastical melodies, brought together with great care and assiduous attention—the musical outcome, in fact, of the religious life and feeling of a particular age. Here we have, at any rate, musical subject matter, closely connected with the days of romance and chivalry—a period of history whose pages are dear to every true musician, poet, dramatist, and painter. Here are melodies which were not merely entwined about the religious dogmatism of the Middle Ages, but were also inseparably associated with those particular ecclesiastical seasons of the year when the leading doctrines of Christianity were more especially brought under the immediate notice of the faithful.

It may be urged that all this is very well, but that such melodies as those to be found in Mr. Helmore's book are now happily obsolete, buried in the oblivion and dust of past ages, to be seen only in the glass cases of a modern museum, or to be pointed at with the finger of scorn by the intelligent modern verger who may happen to exhibit to a thoughtless holiday party the treasures of an ancient cathedral, chapter house, or library. But I may be told even by the learned Cathedral organist himself that the tonality of such melodies is vague; that they are constructed upon old modes or scales long for-

* Since writing the above, I find that Professor Stanford has made admirable use of a Puritan Psalm tune in his Overture, "Queen of the Seas," composed for the Ter-Centenary of the Defeat of the Spanish Armada.

gotten, and never likely again become popular; that their rhythm is as vague—perhaps even more irregular and uncertain—than their tonality, and that therefore they are altogether useless and as unworthy as they are unfit for any modern treatment, save, indeed, that of an unceremonious push into the nearest waste-paper basket. It is, of course, easy to raise objections of this kind, which may be at once cheap and effective where the unthinking are concerned, but every earnest art-lover who realises that in the highest sense music is unfettered—*i.e.*, unbound by any chains which would tie it down to any one people, period, or tonality—must feel that any fragment of antiquity which can, even for a moment, relieve the gorgeous chromaticisms of to-day by the diatonic severity of the past, is at least deserving of notice.

With respect to the charge of vague tonality, so often brought against old melodies, it may fairly be asked on the other side, is all modern music to be fashioned in one groove, with all its melodies woven from some one particular thread of tones and semitones—with all its harmonies duly catalogued and classified into trimly built chords, to be regarded from a business point of view as so much merchandise to be traded with? Because, if so, we must at once close our eyes to all national or other melodies which may rebel more or less against the tyranny of the tonic and dominant rule of the orthodox modern scale.

How many of these characteristic melodies give us pleasure by the very quaintness, freshness, and spontaneity of their tonal construction—how pleased we are to find a melody which is a little "out of the usual run," how we admire the *newness* of Chopin, Dvorák, and other writers who bring their national individuality into their song. These melodies are not regarded as unpopular, unpleasing, or unintelligible to the modern ear, because, as a rule, we always hear them well performed; played too on good instruments, and sung by well-trained voices. Ancient ecclesiastical melodies, on the other hand, are seldom presented to the modern ear through the medium of a good and effective performance. But too often we hear them howled and growled by a rough, untrained choir of men and boys—yes, and of priests too, who would apparently seem to delight in sounds hideous and barbaric enough for the religious rites of any congregation of Aborigines on Greenland's icy mountains, or India's coral strand. Under such conditions, plain-song melodies are, indeed, dreadful, but so, surely, would be any other melodies sung in so-called unison, unison which, however, agreeth not with itself, nor by something less than a semitone with the accompanying organ. To be just to the old church modes, let all conscientious objectors to the tonality say the next time they hear Madame Adelina Patti sing "There was a King once in Thule," in Gounod's "Faust," that it is hideous—that they do *not* like the March to Calvary in "The Redemption," and that they regard certain portions of Sir Arthur Sullivan's "Golden Legend," as an outrage upon a modern musical ear.

Then, again, who can say that the tunes in the "Hymnal Noted" are unpopular, obsolete, unknown in the present day, when several of them are to be found in well-nigh every modern collection of hymn tunes used by every sect and denomination of worshippers? Who can say they are unintelligible to the modern ear, or do not appeal to modern sympathy when one has heard them whistled by the very street boys of Shoreditch, St. Luke's, and other districts in the far east of this great city?

Are we, English organists, English composers, to stand by and indifferently watch the efforts of German musicians who have for the last three centuries elaborated, glorified, and popularised their Ancient Chorals? Are we to import foreign Ecclesiastical Melodies into our instrumental works when we require subject matter of this kind, or are we to draw from our own treasures of sacred song, from the illuminated mis-

sals of Old Sarum, York, Hereford, and other places, which have been made to yield up their long-forgotten minstrelsy, and to become again, wherever they have had a chance of being fairly heard, the real living voice of the people? Surely, before we scorn to make any use of our heritage from the Mediæval Church, we should at least enquire what it is.

(To be continued.)

WEST-END GALLERIES.

(Continued from page 35.)

Another argument for the gallery is drawn from the fact that the singers would not be seen there—a fact worthy the attention of those who, while preferring female voices to boys', dislike to see feathers and ribbons in the chancel. There can be only one objection (to be mentioned presently) to placing the choir where they are not seen. Everything seems to point to the desirableness of choosing such a position for the choir and organist. In the gallery the organist could communicate with the choir without being perceived, and the singers would find their places and turn over their leaves unseen. Moreover, the concealed position would be a comfort and a help to singers who suffered from nervousness. Except when he is required to wear a surplice, and it is deemed a matter of paramount importance that people know it, there can be no necessity for the organist to be exposed to the gaze of the congregation. In the gallery his movements would not be seen. For his own comfort, and the congregation's, the organist is better concealed, especially if he has a certain ludicrous habit. The writer once attended service at a church where the organist "rolled" very heavily. This gentleman was a good player, but a very tall, thin man, with a large head and very bushy hair and whiskers. As he sat at the west side of the organ, with his back towards the congregation, and no screen whatever was allowed him, it was impossible not to notice his oscillations, and think how like he was to a great metronome. It may, perhaps, be objected that some singers, if placed where they were not seen, might be tempted to behave with levity, and that this would not only be highly improper in itself, but very annoying to the clergyman, who would see the misconduct without being able to stop it. But it may be replied that if the organist and clergyman together determined to put a stop to such irregularities, they ought surely to be able to do so.

Another argument in favour of the gallery is, that if a performance of oratorio were given in the church, the vocal and instrumental forces and the conductor would not be seen by the congregation. Another argument is, that if the organ and choir were placed in the gallery, more sittings would be gained to the church—a matter of great importance sometimes.

If, as has been said, a fine organ in the gallery would "come out grandly," and a choir be heard to advantage, the effect of the singing and accompaniment combined, mellowing and blending as they descended, could not fail to be extremely beautiful.

Of the above arguments for the old-fashioned gallery some are weighty, and some are of less importance. But when they are all taken together, the force of them is very considerable. And it does not weaken the conclusion arrived at if it is remembered that the west-end position was approved by the good judgment of our ancestors, and is still retained on the Continent.

A west-end gallery for a large parish church probably should not be less than 30ft. wide by 25ft. deep. And if there were a probability of performances of oratorio being given in the church, it would have to be still deeper. A gallery 30ft. by 25ft. would be ample for a three-manual organ of 35 sounding-stops (including a pedal of 6 stops, four of them

being of 16ft., a double open diapason on the great organ, and a double reed on the swell), and a choir of thirty or forty voices. The organ would stand 7ft. 6in. from the front of the gallery. A space, 4ft. wide, from the organ seat to the front of the gallery, would divide the choir into two equal parts, which might sing antiphonally. The floor of the front seat should be 9ft. above the floor of the church, that of the second seat 6in. higher and the rest of the gallery should be raised another foot. So that the organ would stand 10 ft. 6 in. above the floor of the church. If the church were 40 ft. high, the top of the pedal open diapason would be about 13 ft. from the roof, and above the top of the swell box (which might be made roomy and lofty) there would be 11 feet. The top of the longest pipe of the double open diapason, however, would be only some 4 ft. from the roof.

If the gallery were made 30 ft. deep, another pew (making three in all on each side of the central passage) might be added, and if an oratorio were given, the solo singers might be placed in it. The second and third pews and a portion of the space between the third pew and the organ (5 ft.) and chairs placed on each side of the organ (within view of the conductor) would seat a chorus of at least fifty. A band of some fourteen stringed instruments might occupy the remaining portion of the space on each side of the organ-seat and part of the passage. If the conductor stood against the front of the gallery and were elevated a few inches, and the floor were arranged like that of an orchestra, he would be seen by a whole vocal and instrumental force. The floor of the first pew should be 9 ft. above the floor of the church, that of the second 6 in. higher, and that of the third 6 in. higher again. Half of the space between the back and the organ should be raised 6 in. higher still, while the remainder of that space and the organ itself should be raised another foot. The floor on which the organ would stand would therefore be 11 ft. 6 in. above the floor of the church. As the instrument would stand 12 ft. 6 in. from the front of the gallery, it would be well to raise the swell, and perhaps the pedal, sound boards 2 ft. This would bring the top of the swell box 8 ft., and the longest pipe of the pedal open diapason on 10 ft. from the roof. But the CCC pipe of the double diapason would be only about 3 ft. from the roof. It would, undoubtedly, be most desirable for a large organ standing in so fine a position to have a 16 ft. front; but if the church were not lofty enough to allow the double open to be carried down in metal, a few of the pipes at the bottom octave might be of wood, without detriment to the musical effect of the organ. In a church 40 ft. high it might be carried down at least as far as the F of 12 ft. theoretical length. The front of the gallery should be made of thin wood and kept low, 3 ft. 6 in. would be high enough. All the wood used in the construction of the gallery should be very dry and well seasoned, and in as long lengths as can be procured.

Two faults may be found with this gallery—its great depth, and its slight elevation above the floor of the church. But if ample area is to be allowed the organ, and the singers are to be seated comfortably, and the conductor's desk is to be in the gallery, it does not seem possible to make it shallower. The gallery is kept low, partly because the intensity of sound is influenced by the density of the air at the place where the sound is produced (the lighter the air, the feebler the sound), and the upper strata of air in a crowded church are much less dense than the lower, which furnishes a reason why singing, especially solo singing, from a low platform must be more satisfactory than it would be if the singer were more elevated. The gallery is also kept low to secure a sufficient space between the organ and the roof, and guard the organ from changes of temperature, which besides causing disarrangements in the mechanism, would throw the instrument out of tune. Ample height above the organ is also required for the improvement of its tone.

R. B. D.

THE LATE DR. W. H. MONK.

With much regret we record the death on March 1 from bronchitis, of Dr. W. H. Monk, a distinguished Church musician, and one of the editors of "Hymns Ancient and Modern." The sad event took place after a short illness. Dr. Monk was born in London, in 1823, and he studied under Adams, J. A. Hamilton (author of the famous "Instruction Book" for the piano, of which it is said nearly 1,300 editions were sold), and Griesbach. His first organ appointment was at Eaton Chapel, Pimlico, but he was for 37 years organist at St. Matthias', Stoke Newington, where he established a daily choral service. He was also for 42 years director of the choir at King's College, and since the resignation of the late Dr. Hullah in 1874, has been teacher of vocal music there. As far back as 1831 Dr. Monk was appointed Professor of Music to the School for the Indigent Blind, he was a lecturer at the London Institution, and a member of the staff of the National Training School and Bedford College. Dr. Monk was an able composer of Church music, and he edited the "Psalter, Anthem Book and Hymnal" for the Church of Scotland.

For many years he has been regarded as an authority in all matters connected with Church music. As an organist he was an excellent performer, subordinating the instrument however, to the purposes of earnest, reverent worship. As a man he was greatly and widely esteemed. The funeral with preliminary service at St. Matthias, Stoke Newington took place on March 7. *Requiescat in pace.*

COLLEGE OF ORGANISTS.

After a break of some two months, the course of lectures were resumed on March 5th, when Mr. James Turpin, Mus. Bac., read an able paper on the Tritone, this paper being Part 2 of his treatment of this subject. The paper will in due course be placed before our readers.

THE "PRIMUM MOBILE" OF THE CHURCH MUSICIAN.

In a leader on this subject, the "Musical Standard" observes:—

No musician can do the least piece of Church work from the highest and purest motive unless this feeling of responsibility is ever with him. We quite expect we shall be accused of "talking goody-goody."

Church music is a serious business, and must be undertaken by men seriously impressed with the high and lofty nature of their holy work, and seriously resolved to do that work "as seeing Him who is invisible." The Church has always called music to her aid; nay, before that Sacrifice was made on which the Church rests, even before the final Agony in the Garden, singing was part of the worship of God. "And when they had sung a hymn they went out unto the Mount of Olives." The music of the Church was for many centuries of an order not so advanced as it is to-day; for a thousand long years Church music was of the crudest kind. But music, the latest of the arts, has developed to an extent of which St. Anthony and St. Gregory never dreamed, and the Church calls to her aid now, as ever, the very best music that can be obtained. The spirit of the time demands, the necessities of the Church demand, that her musical services shall be as artistically perfect as they can be made. We rejoice to think that the very best is at her service; we should rejoice yet more if we could know that every musician engaged in divine worship felt as deeply as we do ourselves what is the truest, best, noblest, nay, the only right motive for doing Church musical work at all."

RECITAL NEWS.

COLLEGE CHURCH, ST. ANDREW'S.—An organ recital was given by Dr. A. L. Peace on March 6. The programme included the following:—Organ Sonata (No. 4), Mendelssohn; Serenade (D major, Op. 8), Beethoven; Prelude and Fugue (St. Ann's), J. S. Bach; Duet-Sonata (C major), Weber; Air with variations (G major), Haydn; March (C major), Mozart; Offertorio per Organo (F minor and Major), Gio. Morandi.

A second Recital was given by Dr. Peace on the 7th. The programme being as follows:—Overture and Triumphal March, "Hercules," Handel; Larghetto and Finale, from the Clarinet Quintet, Mozart; Prelude and Fugue (D major), J. S. Bach; Marche Cortège (La Reine de Saba), Gounod; Andante, with variations (Symphony in D), Haydn; Jubilee Overture (G major), C. Haslinger.

The specification of the College church organ is as follows:—

GREAT ORGAN.—Open diapason, claribel flute (closed bass), principal, flute harmonique, fifteenth, trumpet.

SWELL ORGAN.—Lieblich bourdon, lieblich gedact, open diapason, salcional, vox angelica, gemshorn, corneopaneau, hautboy.

CHOIR ORGAN.—Dulciana, Hohl flöte (closed bass), concert flute, corno di bassetto.

PEDALS.—Open diapason, bourdon.

COUPLERS AND ACCESSORIES.—Swell to great, swell to choir, swell to pedals, great to pedals, choir to pedals.

Three composition pedals to great organ, two composition pedals to swell organ.

HALSTEAD, ESSEX.—An Organ Recital was given in the Parish Church by Mr. Herbert Ham, organist and director of the choir, on Sunday, March 3rd. The programme was as follows:—Prelude and Postlude, Hesse; Canon, Salomé; Andante in G, Smart; Fugue in C minor, Bach; Andante from Organ Sonata, Op. 27, Rheinberger; March Triomphale, Lemmens.

CHRIST CHURCH, ST. GILES, ENDELL STREET.—An Organ Recital was given on February 25, by Mr. Leonard Butler (organist, St Barnabas, Marylebone). Vocalists, Mr. Frederick Bauhoff, tenor; Mr. P. Walter, bass. Programme: Occasional Overture, Handel; Andante in A flat, Hoyte; Fugue in G, Krebs; Allegretto, Lemmens; Offertoire in E minor, Batiste; Two pieces, Salomé; Grand Choeur in D, Guilmant.

GODALMING PARISH CHURCH.—Programme of Organ Recital given on March 1, by Mr. F. de G. English, B.A., Oxon., F.C.O. Sonata in E minor, No. 8, Rheinberger; Variations from the Septet, Beethoven; Fugue in G minor, Bach; Andante in D, Silas; Sonata No. 2, Mendelssohn; Andante Grazioso in G, Smart; Fantasia in E minor, Merkel; Sonata Pastorale No. 2, Guilmant; Fantasia on "St. Ann" hymn tune, Silas.

TRURO CATHEDRAL.—The following was the programme of an Organ Recital given by the organist, Mr. G. R. Sinclair, on March 2. Sonata in F minor, No. 1, Mendelssohn; Prelude, "Rebekah," Barnby; Vorspiel, "Parsifal," Wagner; Symphony No. 2, Larghetto, Beethoven; Prelude and Fugue in E minor, Bach.

WANDSWORTH PARISH CHURCH.—Programme of recital—last of the present series—given by Mr. H. W. Weston, F.C.O., after the evening service on Sunday, March 3.—Marche Pontificale, Sonata No. 1, Lemmens; Larghetto from Clarinet Quintet, Mozart; Theme and Variations (1780), Carter—Turpin; Overture, "Jubilee," Weber.

ST. PHILIP'S CHURCH, BUCKINGHAM PALACE ROAD.—An Organ Recital was given in the above church, by Dr. J. Frederick Bridge, on March 1, with the following programme:—Allegro Marziale, Weber; Andante from Sonata, Prout; Allegretto in A minor, Silas; Two short sketches, C. P. E. Bach; Barcarole, Sterndale Bennett; Prelude and Fugue in D, J. S. Bach; Rigaudon, Lulli; Processional March from Callirhoe, J. F. Bridge.

CONGREGATIONAL CHURCH, SMETHWICK.—Opening of a new organ, built by Messrs. Nicholson and Lord, of Walsall, on Wednesday, February 20. Organ Recitals have been given by Mr. C. H. Pett, A.C.O., and Mr. C. W. Perkins (Organist of the City Hall, Birmingham), whose programme was as follows:—Toccata and Fugue in D minor, Bach; Variations (from the Symphony in D), Haydn; Song, "The Children's Home," Miss L. Mills, Cowen; Overture (composed for a military band), Mendelssohn; Air, varied, "Holloworthy Church Bells," Wesley; Air, "With Verdure Clad," Miss L. Mills, Haydn; Chorus, "The Heavens are Telling," Haydn; Fantasia on the Vesper Hymn, Turpin; Air, "Angels ever bright and fair," Miss L. Mills, Handel; Serenade, Widor; Marche Religieuse (on a Theme by Handel), Guilmant.

Specification of Organ:—

GREAT ORGAN (Compass CC to G, 56 notes).—Open diapason, stop diapason, bass, with clarabella, treble, dulciana, gamba, principal, fifteenth, harmonic flute, clarinet.

SWELL ORGAN (Compass CC to G, 56 notes).—Lieblich bourdon,

open diapason, lieblich gedact, viol d'amour, voix celeste, geigen principal, mixture, corneopaneau, hautboy.

PEDAL ORGAN (Compass CC to F, 30 notes).—Double open diapason, bourdon.

COUPLERS.—Swell to great, swell octave to great, swell to pedals, great to pedals. Composition pedals to great and swell organs.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—Organ Recital every Tuesday at 1 p.m. Tuesday, February 26. Organ, Mr. H. W. Weston, F.C.O. Programme: Concertante in C (Allegro, Allegretto, Largo, and Fugal), Handel; Fantasia in E minor (Op. 133), Gustav Merkel; Toccata in G, Th. Dubois; Pastorale in D and Capriccio in F, Ed. Lemaigre; Overture in F (No. 2, Op. 44), Kalliwoda.

NOTES.

On February 28, the marriage of Mr. Ernest H. Smith, F.C.O., Organist of the Parish Church, Westerham, to Miss Edith Pover, eldest daughter of Mr. Edwin Pover, of Faversham, took place at the Parish Church, Faversham. Mr. W. H. Drake the organist, played the "Wedding March." The presents were numerous.

On the 19th of February, the men of the Church Choir invited Mr. Smith to tea, after which, Mr. Betteridge, on behalf of the adult members of the choir, presented Mr. Smith with a handsome silver-plated tea-pot, bearing the following engraving:—

PRESENTED TO

MR. ERNEST H. SMITH, F.C.O.,

ON HIS MARRIAGE,

BY MEMBERS OF THE CHURCH CHOIR.

FEBRUARY, 1889.

Mr. Smith tendered his thanks for the handsome present, and their kind wishes. At the weekly meeting of the Choral Class, Mr. Betteridge attended and said, before the practice commenced, he would take the opportunity of performing a very pleasing duty, that of presenting Mr. Smith upon the occasion of his marriage, with a small memento of regard, from several inhabitants of Westerham, a purse of money, and every wish for his future happiness.

Mr. Smith said he was quite taken by surprise, as he had no idea his services were so well appreciated, and hoped he should continue in their favour. He would do all he could to retain their confidence, and hoped they would all support him, and he thanked them very much indeed.

The purse contained the sum of twenty-one guineas.

Recently the members of the Lenzie Parish Church Choir, under the leadership of Mr. John Turnbull, gave the concluding concert of the season in connection with the series of lectures which have been delivered during the winter months under the auspices of the church managers. There was a large attendance.

At St. Stephen's, South Kensington, during Lent, Rossini's "Stabat Mater" will be sung on Friday evenings at eight, with a full orchestra, and Dr. Stainer's oratorio "The Crucifixion" on Sunday afternoons at four.

Mr. S. Prince Guttridge, A.C.O., of Smethwick, has been appointed Organist and Choirmaster to Sir Robert Menzies at his private church, Aberfeldy, Perthshire.

A musical contemporary is exercised regarding the performance of Psalms and Hymn tunes in our churches. Certainly it does seem true that the performance of what are regarded musically as small things by our Organists and choirs, is not always satisfactory.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 2—Lecture. Examination at 11 A.M., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer M.A. Mus. Doc., President of the College will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street Bloomsbury.

The Organ World.

MODERN TREATMENT OF ANCIENT ECCLESIASTICAL MELODIES.

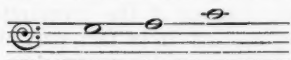
A PAPER READ BEFORE THE COLLEGE OF ORGANISTS, TUESDAY, DECEMBER 4, 1888, BY CHARLES W. PEARCE, MUS. DOC. CANTAB, F.C.O.

(Continued from page 38.)

Speaking roughly, it may be said to consist of three distinct divisions:—

1. Chants and Responses.
2. Tunes composed for Metrical Hymns.
3. Music of a more or less traditional nature, sung to different portions of the Office for Holy Communion, and to the Te Deum.

I am quite sure it would be entirely unnecessary for me to say anything about the possible treatment of a Gregorian Chant Theme in any kind of composition, instrumental or otherwise, after the exhaustive researches of Sir George Grove, who, (in his articles on the "History of a Musical phrase," which appeared in the "Musical World" for 1886-7), has shown us how the intonation common to the 2nd and 8th tones—

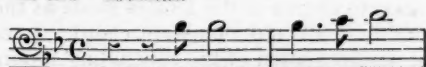


is perpetually cropping up in the works of composers of all schools and periods, often in familiar passages where we have been unconscious almost of its existence.

I might, however, remind you of the use made by Mendelssohn of the intonation to the 8th Gregorian Tone as the initial motive of his magnificent Hymn of Praise:—



The effect of dignified religious grandeur induced by this well-known subject may have been suggested to the composer's mind by Handel's use of the intonation of the First Tone, as the opening phrase of his chorus, "The Lord gave the word," in the "Messiah"—



The Lord gave the word.

and Handel, in his turn, doubtless took the idea from some composer before his time. It is unnecessary for me to describe the treatment of these themes by Mendelssohn and Handel, as their works are familiar as household words; but the fact that these intonations have been so treated, may possibly tend to lessen the contempt for Gregorian Tones which exists in some quarters.

It is surprising to find how often the simple melodic formulæ of the Versicle and Response portions of the Church's Liturgy have been made use of in important and extended modern compositions. From a mass of examples, let me select four, which occur in widely different works, viz., an oratorio, a pianoforte study, a symphony, and an anthem.

I. You all know the simple diatonic phrase which is set by Mendelssohn to the words, "Lord bow Thine ear to our prayer," in the second number of Elijah, where the two solo voices are perpetually being interrupted by the supplications of the people for rain:—



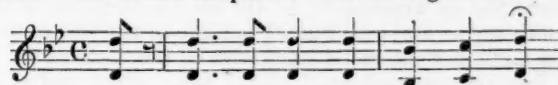
Sir George Macfarren gives this as an example of modern use of the Third Ecclesiastical mode, but it has always seemed to me to have been derived from an old Choral Response, although I have not yet succeeded in tracing it to its original form.

II. The subject upon which Chopin builds his 23rd Grand Pianoforte Study in A minor would appear to have sprung from the same, or a closely allied, source of Ancient Plain Song:—



But how different the treatment! Compare Chopin's brilliant arpeggios, bristling with chromatic and other ornamentation, with the solemnity and prayerfulness of Mendelssohn's Oratorio Scena. What a very different story may the same phrase tell, with altered surroundings! Yet the original impulse may be the same. No one, upon first hearing Chopin's religious delivery of his main theme, first in single notes like an officiating priest chanting a Versicle at Evensong, and then in a harmonised phrase like a Cathedral choir answering him in response, would ever dream of the hurry and tumult which is to follow. Yet all of the succeeding matter is closely connected with, and scarcely ever separated from the original Plain Song.

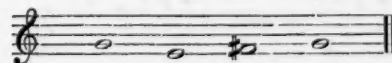
III. I turn from Chopin to Schumann. The opening of his Symphony in B flat (No. 1) exactly resembles the form of the opening of Chopin's study just noticed, being in fact an orchestral Versicle and Response. The brass give out:—



followed by the Harmonised Response of the entire Orchestra:—



This seems to me to be very much the same as the Litany Response used, of course, upon a different part of the scale:—



Spare us, Good Lord.

but how differently Schumann uses this theme to what Chopin does! His *Allegro molto vivace* is full of it, not with brilliant passages used against a slowly moving Canto Fermo, but with the Canto itself transformed into a gay chattering phrase.

Then we hear it again in the opening bars of that heavenly *Larghetto* which succeeds—but with what a magical change—Here it is a *prayer* which seems to come from the depths of a loving, trustful heart.

And we can distinctly trace it in the Second Subject of the final movement.

IV. The use made by Sir John Stainer in his Jubilee Anthem of the Versicle and Response, "Oh Lord! save the Queen," &c., is too fresh in all our minds to need more than a passing reference. But the comparison of these four examples alone, will be of infinite use to any student who is desirous of working in that fascinating field of musical labour we are now considering.

My time being so limited this evening, I propose to speak merely of possible instrumental treatment of the second of

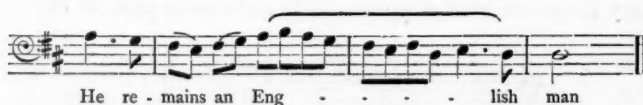
the three divisions just named—the Hymn Tunes; although I cannot, in passing, refrain from just mentioning Rheinberger's masterly treatment of the 8th Gregorian Tone in his Pastoral or 2nd Organ Sonata, and of Tonus Peregrinus in his 4th Sonata in A minor for the same instrument; nor, before I leave the third division, should I forget John Sebastian Bach's interesting Organ Counterpoint to the whole of the melody known as the "Ambrosian Te Deum," published as No. 26 in Book VI. of the Peters' Edition of Bach's Organ Works. I prefer to deal only with the treatment of hymn tunes to-day, for at least two reasons:—

First. Because, by their having been originally intended as musical settings to the verses of Metrical Hymns, these approximate more closely to modern notions of rhythm.

Second. Because, from traditional association with words commemorative of the sacred events peculiarly assigned to distinct seasons of the year, plain-song melodies have acquired an interest and doctrinal significance only to be paralleled by the same traditional association with words which has long been considered one of the chief distinguishing features of the German Choral.

It may be asked—"How does a plain-song hymn melody differ rhythmically from a modern hymn tune? Chiefly in this respect, that whereas the modern hymn tune provides either one whole note or, at the most, two half notes for each syllable of the words, the plain-song melody has often *many* whole notes, which may again be as frequently interspersed with shorter notes, *all* sung to but one syllable of the words. Such a group of notes was known as a Ligature or Perielesis, and generally made its appearance in the tune coincidently with the penultimate or anti-penultimate syllable of any line of the poetry in a manner somewhat suggestive of the *cadenza* in a modern instrumental concerto. But if sung at the *end* of a plain-song melody to a more or less indefinite vowel sound disconnected entirely with the verbal text, such an irregular group of notes was known as a *Pneuma*.

I can best illustrate what is the exact character of the Perielesis by quoting, not an ancient, but a modern example. This time we will go to a work which can certainly boast of no sacred associations whatever, viz., Sir Arthur Sullivan's "Pinafore." Those of you who know the score of that work better than I do, will doubtless remember a song beginning "He might have been a Rooshian." There is a vigorous example of Perielesis in the well-known passage:—



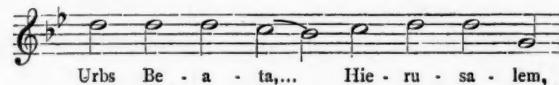
The last line of "Rule Britannia" affords another familiar example of the same kind; and both go to show how the same want exists, and is satisfied in very different times and places.

Certainly no one would accuse Sir Arthur Sullivan nor Dr. Arne with a deliberate "prig" from Plain Song in the two examples just given; but we can at any rate observe in such examples as these, as well as in the numerous "runs" of the Handelian period, a rebound as it were from Puritanical stiffness. The note against note style of the Puritan Psalm tunes underwent a violent change when the florid Tate and Brady psalm tunes were in the height of their quavery development at the beginning of the present century—and it is perhaps curiously inconsistent that the High Church Revival of the last half century should have brought back side by side with the florid Plain Song Perielesis the Gothic severity of the "First Species" style of the Puritans, for the modern hymn tunes.

It is, of course, distressing to an antiquarian ear to have these ancient *cadenzas* or *ligatures* curtailed in any way, or

their notes huddled closely together in some modern rhythmical form when a plain-song melody is actually sung to the words of its ancient hymn; but for instrumental treatment, where contrapuntal exigencies have to be considered, general expediency, united to the interest gained by superposed external surroundings, must be pleaded as an excuse for *slight* rhythmical alterations.

Thus, the well-known ancient melody *Urbs Beata*, which has two whole notes for the second unaccented syllable of its first line of words—



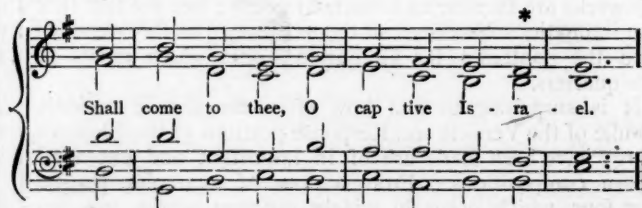
would lose much of its inherent stateliness were these two whole notes *sung* hurriedly as half notes; but such rhythmical alteration does not detract from the native majesty of the melody when it is used as an instrumental fugal subject—



My first illustration will, I hope, atone somewhat for any violence offered by this rhythmical alteration to the spirit of antiquarianism by the interest of the contrapuntal surroundings. The following extract is, in fact, part of the *stretto* of an organ fugue, in which the subject you have just heard is given by *augmentation* to the solo tuba; whilst against this main theme the other parts—played by the great and pedal organs—are perpetually thrusting portions of the same fugal subject in notes of original length. On the present occasion the pianoforte will play the part intended for the solo tuba of the organ.

Illustration I.* Fugal Treatment of *Urbs Beata Hierusalem*.

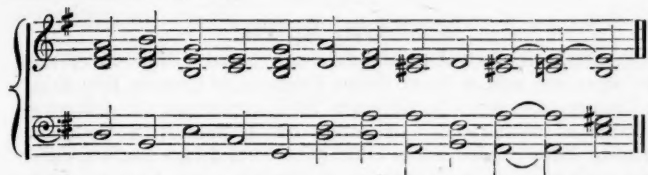
It will have been noted by every careful observer that the melody *Urbs Beata* is written in the first of the Ecclesiastical modes—that known as Dorian—in which the seventh degree lies at the interval of a whole tone below the upper final, and cannot therefore be used with any sense of propriety as a leading note. Possibly much of the hideousness associated in the popular mind with Gregorian music has taken its rise in the unthoughtful use of this uncompromising and highly characteristic seventh degree of the Dorian mode as the minor third of a would-be-if-I-could dominant chord. I need only refer you to the harmonisation of the concluding strain of the Advent melody, *O come, O come, Emmanuel*, as it appears in that most popular book "Hymns Ancient and Modern." Those of you who have tried to teach untrained boys to sing a *minor* third in the last chord but one will readily understand what I mean—



Indeed, in some collections of hymn tunes I have seen a # prefixed to the ear-offending D with the most unblushing disregard of ancient tonality; but surely if the accompanying harmonies were arranged somewhat after this fashion and that of the harmonisation of *Urbs Beata* in "Hymns Ancient and

* "Urbs Beata Hierusalem"—A Postlude for a Dedication Festival by C. W. Pearce (London Music Publishing Co.) The last two pages were played as Illustration I.

Modern," there would be no difficulty about getting the very characteristic D ♯ sung—



Here, I venture to think, the modern plagal cadence added to the sustained final note sufficiently satisfies a reasonable nineteenth century musical ear; and a somewhat similar treatment of the seventh degree of the Dorian mode you will have noticed in the illustrative fugal treatment of *Urbs Beata* just played to you.

(To be continued.)

ERRATA.—ORGAN WORLD.

Instead of "Masonic Hymn Melody" in fifth line from bottom of first column of "Modern Treatment of Ancient Ecclesiastical Melodies," page 37, read "Monastic" (not Masonic). In same column, line eleven, read "peaceful ground" (not grounds). In page 38, first column, twenty-third line from bottom of page, read "their" (not the) "tonality."

THE POSITION OF ORGANIST.

A writer in "Musical Opinion" thinks some organisation is still needed to protect the organist as regards his claims to official position. The writer protests against the *dictum* of another correspondent, who:

Seems to look at our noble profession merely from a mercantile point of view, and speaks of supply and demand, "the supply of competent players being in excess of the demand." Well, so much more credit to those organists who have taught them, and brought out such competent players, and certainly things have come to a pretty pass if the teachers are to be ousted from their appointments by their (or their *confrères*) pupils. I would ask, Why should not an organist be secure and free from interference once he has been confirmed in his appointment, provided that he is respectable and does his duty? Would the clergy like to be treated in the way many organists are?

Further the writer does not ask:

That the position of organist should be free from the control of the officiating minister, but I maintain that he should be protected from undue, or vexatious and unwarranted interference either by the officiating minister or by his parishioners. I do not complain of the treatment of any but a few crotchety members of the congregation who interfered with the vicar just because I did not play to please them (for both the clergyman and churchwardens were satisfied with my playing), and threatened to withdraw their subscription if I were not dismissed.

MUSIC IN OLD CITY CHURCHES.

Dr. E. J. Hopkins has forwarded, in a letter, the following interesting information to the Editor of the "Musical Standard":—

Among my literary curiosities I happen to have a copy of a sermon "preached at St. Bride's Church, Fleet Street, on St. Cecilia's Day, November 22, 1695, being the Anniversary Feast of the Lovers of Musick," by Dr. Hickman; and likewise a copy of the sermon "delivered in the Parish Church of St. Andrew Undershaft, upon the 31st of May, 1696, being Whit Sunday, and the day wherein the organ there erected was first made use of," by Dr. Towerson.

To the former of these discourses is prefixed a dedication "To the Stewards of St. Cecilia's Feast," which is written in so genial and humorous a tone, and moreover admits in such generous words the good influence of "excellent musick," that I think its perusal will interest many of your readers. I therefore extract the preface and

send it to you, and I do so with the greater pleasure as I believe it has never been re-printed. It runs as follows:—

"Since you have been so hard upon me, as to make me preach, without allowing me time to think, and harder yet, to make me publish my undigested thoughts, I hope the world will pardon this imperfect discourse, and look upon it, not as a composition but a voluntary. But I know not how you can pardon me for exposing your names before it; nor yet how you can condemn me for taking this innocent revenge.

All that I can say to pacify you is, that I am sorry there are so many faults in this discourse for you to answer for; and all that I can do to acquit you, is to declare, that as you importuned me to publish it, so you were importuned to it by others; and if it does not answer their expectations now upon second thoughts, they have the liberty to say that the sermon is not good; but their saying so is an argument that it is true; that the excellent music which they heard worked upon their judgment, and made them approve that in the pulpit which they now dislike from the press; so that in truth, it was not the sermon that commended the music, but the music set off the sermon; for want of which charm to guard it, it now comes into the world naked and exposed, like Orpheus without his harp; and like him must expect to be pulled in pieces, unless you please to patronise it for the sake of the subject, and allow it some favour too upon account of its author, who has run all this danger, only to show how much he is,

Your obedient humble servant,

CHARLES HICKMAN."

Apart from the kindliness of the whole production, it contains an incidental allusion to one of the two old meanings of the word *Voluntary*, which will not be lost on those of your readers who take an interest in "historical items." Dr. Busby in his Dictionary of Music, 1813, says, "A Voluntary is an extempore performance upon, or a composition written for the organ," adding further on, that "The Voluntary was originally so-called, because its performance, or non-performance, was at the option of the organist." Dr. Hickman's expressed wish that his discourse should be looked upon not as a composition but a Voluntary thus verifies the tradition that Dr. Busby put on record, viz., that the Voluntary was an *improvisation* rather than a written work. It is likewise a very early instance of the use of the word "Voluntary" in a musical sense.

CHURCH CONGREGATIONAL MUSIC.

An admirable leader on the proposed work of the so-called "Church Music Reform Association," in the daily "Standard" has some observations much to the point, and the following quotations well deserve reprinting:—

Every one knows that there are persons to be found in almost all congregations who, whether from mere vanity and ostentation, or from an idea that the loudest voices are the surest tokens of sincerity, and therefore the most acceptable to Heaven, are really, to speak the plain truth, nuisances to all who sit near them; however much they may help on their own devotions, their vocal efforts are fatal to those of other people. We are afraid that no reform of Church Music would ever completely do away with this highly objectionable habit. To represent to either a man or woman animated by this robust piety, that some regard for the feelings of others is expected from ordinary Christians even in church, would, of course, be worse than useless. Religion, they say, knows nothing of such rules as these. Prayer is profaned by being subject to the dictates of politeness. The less consideration we show to such worldly qualities as good taste, the more we show that we are absorbed in higher things, and that we are persons of superior righteousness to the publicans and sinners round about us.

In the old-fashioned times, there was, of course, no congregational singing, or nothing that deserved the name. In country villages the music consisted of wind and stringed instruments—fifes, flutes, fiddles, bassoons, trombones, and even bugles—and the singers were a chosen few, carefully trained to accompany them. It was a performance for the edification of the rest of the congregation, who listened and looked on with becoming admiration, but with as little idea of taking part in it as if they had been spectators at a theatre. The general introduction of organs and harmoniums put an end to this

system, and with it to some traditions and customs not wholly undeserving of our sympathy. Congregational singing soon followed, and it was thought at the time that it would give the worshippers in general a fresh interest in the service. It is by no means certain, however, that these expectations were everywhere fulfilled; and in some places, we believe, the old style of music is being restored. What effect this had on congregational singing we are not aware; but years ago, in the infancy of the great æsthetic reform, village congregations used sometimes to chant to the violin. However, it is more with urban than rural churches that we are concerned at present, and it is difficult to imagine a farmer or agricultural labourer, or the wife or daughter of either, lifting up their voices in the way that we have described, unless officially connected with the choir. In towns, congregational singing is now firmly established; and those who go to church have a right to expect that some pains shall be taken to make it good of its kind. It must be remembered that all who please are at liberty to take a part, whether they have an ear for music or whether they have not, whether they have any voice, or can only bleat like a sheep. The great mass of those who join in the hymns, and in chanting and intoning other parts of the service, are under no control, and are beyond the reach of either advice or remonstrance. It is of the utmost importance, therefore, "to provide," as the Association proposes, "simple, solid, devotional music," for use in the Church services, and if this could be combined with "regular congregational practice, and the occasional meeting together of congregations for a united service," it would indeed be a considerable step in advance. Congregational practice is the great thing needed. But how is this to be accomplished in a City like London? A certain number of ladies, and, perhaps, gentlemen, too, might be induced to give up a few hours in each week for such a purpose. But that sufficient numbers could be brought together to exercise the necessary influence over the whole singing congregation, seems in the last degree improbable. Lectures and illustrations may all do something, and the Association has our best wishes, for they are aiming at a most desirable object. How far it is practicable is another affair.

Meantime, we gladly seize the opportunity of calling attention not some of the demerits of the present system, some cure for which, if not found in the remedies proposed by the Association, may, we hope be ultimately looked for in the growing good sense and good taste of members of the congregation in general. Harmony is as necessary in religious music as in secular, and that in neither can we afford to take the will for the deed. People who go to church must really be made to understand the annoyance that is inflicted upon their better educated neighbours on all sides by harsh and unmusical sounds poured into their very ears during the most solemn portions of the service.

There is, however, one caution to be given, which we have no doubt the Association will receive in good part. It is this, that in all we do to raise the character of congregational singing, we must be careful not to lower the character of choral singing. The loss of really beautiful church music would be too high a price to pay even for the improvements aimed at by the Association. If choral singing is everywhere to be made subservient to congregational; if the choir is merely to lead in the simpler kind of music now suggested, and not to be trained in anything more difficult or exquisite, it will soon cease to take much pride in its work; and the performances by which thousands are now delighted in our London churches would either come to an end, or lose their present high character. Church music serves two purposes. Singing is one mode in which devotion finds expression, and with the majority of worshippers a very favourite one. But music of a solemn and sublime strain elevates and purifies the mind, and attunes it to religious and spiritual contemplation. We cannot afford to sacrifice this great effect which is produced by good music, even for the sake of the others. And therefore it is that we would not have the Association go too fast. Congregational singing is a very good thing, but it is not everything. Even were it improved as much as the Reformers hope to improve it, it would still be necessary so to conduct it as to run no risk of discouraging something which is better. But considering the difficulties which stand in the way of the Association, and the probability that even with simpler music they will find it very hard to attain the end they have in view, it is still more important to do nothing detrimental to the really fine sacred music which is to be heard in our churches. We should be sorry to see a levelling down process carried on. We say this, without having any reason to suppose that the Association has overlooked the point to which we call attention, because of the

immense importance of not impairing the quality of the more scientific music, while trying to improve the more popular.

RECITAL NEWS.

PITTSBURGH, PA.—An inaugural concert and exhibition of the new organ was held at Point Breeze Presbyterian Church, East End, on January 11, when Mr. Clarence Eddy performed the following selection of organ music:—Fantasia on Themes from Gounod's "Faust," Eddy; Offertoire in D flat (Op. 8), and Lamentation, Guilmant; Evening Star (Tannhäuser) Wagner, and Gavotte from "Mignon," Thomas; Adagio from the Second Sonata, Buck, and Processional March, S. B. Whitney; The Storm Fantasia, Lemmens; Theme, Variations, and Finale, Thiele.

The new instrument, which was built by the Wirsching Church Organ Co., of Salem, Ohio, contains the following stops:—

GREAT.—Open diapason, double flute, gamba, dulciana, principal, twelfth, fifteenth, mixture, trumpet.

PEDAL.—Open diapason, bourdon, balanced swell pedal.

SWELL.—Bourdon, open diapason, stopped diapason, salicional, æoline, flute harmonique, rohr flöte, oboe and bassoon.

CHOIR.—Geigen principal, lieblich gedact, melodia, dolce, flauto amabile, clarionet.

COUPLERS.—Great to pedals. Swell to pedals. Choir to pedals. Swell to great. Swell to choir. Choir to great. Tremolo. Combination pedals. Great organ forte. Swell organ forte. Full organ. Pneumatic push buttons. Great mezzo forte. Swell mezzo forte. All stops supplied with the Wirsching improved pneumatic action.

MANCHESTER.—The following is the programme of one of the many excellent popular organ recitals given by Mr. J. Kendrick Pyne, at the Town Hall, lately:—Introduction and Allegro in D major, Bach; Pastorale in E major (Op. 19), César Franck; Sonata in A major (founded on a Chorale), Mendelssohn; Minuet and Trio (Symphony in G minor), W. Sterndale Bennett; Impromptu in G major (Henry Hiles), and Verset de Procession pour l'Orgue, Theod. Dubois; March from the Oratorio of Abraham, Molique.

NOTES.

"Musical Opinion" observes:—Organists and organ builders no doubt have read with pleasure the paper, by Mr. John Belcher, which we printed last month, on the position of the organ in churches. Mr. Ernest Lake, too, who has had wide experience on the subject, comments in a masterly manner on musical requirements in church planning, shrewdly remarking, in parentheses, that the "organ has an undoubted influence upon the offertory."

Mr. Alfred Hollins, the highly talented blind organist has resigned his appointment of organist at the People's Palace, at Mile End, where his performances on the grand organ have proved a great source of attraction to very large audiences.

The "Quiver" for March (Cassell & Co.), contains a new hymn-tune by the organist of the University of Cambridge.

The College of Organist's Dinner on the 29th. of April, will take place, as usual, at the Holborn Restaurant. The tickets, as in former years, will be 4s. each, exclusive of wine.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 2—Lecture. A Paper will be read on "Sight Singing," at 8 o'clock, by Mr. F.W. Wareham. Examination at 11 a.m., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer M.A. Mus. Doc., President of the College will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street Bloomsbury.

The Organ World.

MODERN TREATMENT OF ANCIENT ECCLESIASTICAL MELODIES.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS, TUESDAY, DECEMBER 4, 1888, BY CHARLES W. PEARCE, MUS. DOC. CANTAB, F.C.O.

(Continued from page 44.)

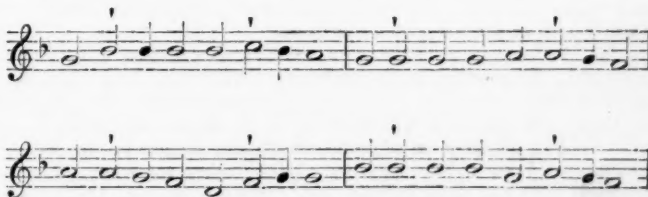
Ancient plain-song melodies are certainly not without their poetical associations—a fact I have already hinted at—and one which may to some extent be pleaded in defence of such modes of treatment as I am suggesting to-day. They come to us as the products of an age which has bequeathed our priceless treasures of architectural art—those grand Cathedrals and ancient churches—those many ivied ruins of abbeys which give such an interest and impart so much picturesque beauty to our native English scenery. Most of the better known ancient melodies in use at the present day—notably, *Urbs Beata Te lucis ante terminum*—have been handed down to us in the pages of the Salisbury Hymnal. As an unworthy native of a city so rich in its ancient ecclesiastical and musical associations as Salisbury or Sarum, I may be pardoned perhaps for dwelling a little upon the poetical surroundings of ancient musical themes, which may be somewhat uninteresting to others who do not share with me the pride of birthplace. But to stand upon the grassy heights of old Sarum, in the calm twilight of a summer evening, when there is no sound to break in upon the quiet of a scene which Nature seems to delight in adorning with her richest vernal beauty, and to reflect that *there* down that very hill-side, where now the sweet wild-flowers swing their fragrance in the evening breeze—the Briton has driven his rude war-cry—that *there*, on that now green and mossy citadel, the Roman has waved his imperial truncheon, and the invading Saxon has planted his dragon standard, and that, where the golden corn now waves in the western sunlight, there once stood a magnificent Norman Cathedral of which the very foundations have long since disappeared—surely, with these thoughts in his mind, any musician must be interested in a melody which was co-existent with the ecclesiastical splendour of old Sarum, but which has survived, and is sung at the present day almost everywhere, whilst scarcely a vestige remains of the ancient Cathedral and city which gave it birth. Of such a melody I am now about to speak.

Dating as far back as the seventh century, the hymn *Te lucis ante terminum* was intended to be sung daily throughout the year at Compline, the last of the seven *horæ canonice*. With this never-changing office hymn, as unvarying as the night-fall itself, was associated music proper to the prevailing church season; distinctive music which had been sung at an earlier hour of the day to words especially commemorative of the season's doctrinal teaching. It will be refreshing, perhaps, in these days of hurrying hither and thither, when everything is at high-pressure, and the tired brain knows no rest, just to transport ourselves back in imagination to the days when the Cathedral Church of Old Sarum had attained to the zenith of its fame for choral services under the Episcopate of the sainted Osmund. We will suppose that it is just this very time of year, early in December, about A.D. 1095, and we are wending our way to the Cathedral door about the hour of compline. It is dark, of course, because we are going to the closing service of the day. Only a few lights glimmer in the choir amongst the massive Norman masonry, with perhaps a solitary candle here and there in the nave to light stray worshippers in and out. The Choir are now singing the Office Hymn, "Before the ending of the day," and the

melody sung by the rich tenor and bass voices wholly unaccompanied, strikes us as being rugged, gloomy, and in every way suited to the darkness of the wintry night and to the solemn season of advent, full of the warning Baptist's cry, "Repent for the Kingdom of Heaven is at hand."

But the scene changes, and now it is Christmas Tide. Outside the Cathedral is the sound of Yule-tide revelry, but inside the great church the lights have multiplied to an amazing degree, so much so that the figures in the painted windows are re-produced by reflection on the snow-clad earth without. Again we listen to the singing of compline, but whilst the prayers, responses, and the words of the Office Hymn are the same, the music has changed, *that* is far more florid, is cast in a different mode, is brighter and fuller perhaps by the addition of many extra voices—visitors who may have come to share in the Christmas cheer of the princely Bishop of Sarum.

Once more we listen to Compline, but now it is spring time, although scarcely light, there is still a sense of freshness in the air, though the birds are only beginning to come back, and the green leaves have not yet full appeared. But the Office Hymn, "Before the ending of the day," is now but a sad dirge sung to the same music which has been used earlier in the day to a hymn describing the sufferings of our Lord; for it is Holy Passion Tide, and between the porch and the Altar, both priest and people weep. We hear a very different tune to the same compline Office Hymn a fortnight later, for then it is Easter Tide, and we hear the last evening hymn sung to the tune which has but recently raised the most joyous Resurrection Alleluias. Thus music, *per se*, was the means employed, even in those remote mediæval times, for tinging with the glorious hues of Christmas, Easter, and Ascension, and the sombre shadows of Advent and Lent, words which would otherwise only serve to mark the close of another day. But I want you to listen with me once more to the Compline Hymn, and this time we will suppose it is bright midsummer. The round of church seasons has passed by, and this day is marked by no special ecclesiastical observance or teaching. But Nature is teaching us in her grand leafy woods, where the choirs of song birds sing all day in their green cathedral. At this compline hour, these are gone to rest, and the setting sun is pouring a rich radiance through the glorious western windows of the Cathedral. Again we hear the compline hymn, but even as it proceeds, the sunlight dies away in the west, and the grey tints of the summer twilight steal into the church. This is the Ferial melody we are now listening to in imagination:—



Observe that it is marked by a simplicity which distinguishes all the other plain-song tunes; no syllable being sung to more than one note. The repeated notes which usher in three of its strains may be said to resemble the recitative portions of a chant; but the ruggedness of this feature is admirably contrasted with the regular tuneful outline of the third strain, which will, I venture to think, always remain fresh and charming. Anticipating somewhat the modern device of *rosalia*, the second strain lies at the interval of a third below the first—a melodic declension which may have been suggested by the summer twilight of the hour of compline, an idea of which is conveyed by the initial line of the hymn.

I have utilised this melody as the theme of a Prelude and

Fugue for the organ, for church use on a quiet summer evening; and I now ask your kind attention to the *figuration* of the hymn-tune by means of which most of its ruggedness is softened and toned down.

The fugal theme is a portion of the second subject of the Prelude rhythmically altered.

In the *stretto* of the fugue, the unaltered hymn melody is used against various entries of the foregoing subject.

(To be continued.)

COLLEGE OF ORGANISTS.

On and after March 25th, all communications must be addressed to Bloomsbury Mansion, Hart Street. Though not to be regarded as the permanent home of the College, the new premises at Bloomsbury Mansions will in every way fully meet the requirements of the increasing work of the college. The library is now largely increased, and will be found to contain a valuable collection of works on the organ, the theory of music and musical history and biography, full orchestral scores, oratorios, operas, and other works of value to the student. The lectures, examinations, and meetings, will be held, as for some years past, in the large hall. It is hoped that the new and complete arrangements, and the accessible central position of the college rooms, will materially add to the usefulness of the institution and the convenience of the members. The large hall, as well known to the members attending the college lectures and meetings, is on the first floor and the centre of the pile of buildings known as Bloomsbury Mansion, Hart Street, New Oxford Street, W.C., and the library is on the ground floor close to the staircase leading to the large hall.

NOTES ON ORGAN BUILDING.

An able contributor to "Musical Opinion" goes at length into the organ construction question. The following are, among other observations, made:—

The box must be made of perfectly sound wood, without shakes or loose knots, and we must form the sides, top, and back, so that when the pipes inside cause the surrounding air to vibrate, that the said air will, in its turn, cause the sides, &c., of the box to vibrate and communicate its vibrations to the surrounding air in the building. We must disabuse our minds of the previous errors we encouraged—that the box was to be "deadened," either by "pugging" it with sawdust or shavings, or such other methods. We must get it to be very sensitive, so to speak, and we must therefore turn our attention to the best means of doing so. The thickness of the box is a matter of mere taste, for the point to be aimed at is simply to subdue the tone sufficiently for the purposes of expression, so that what would suit one taste as a perfect *diminuendo*, would be slightly loud or soft for some other taste.

Mr. Audsley, in his "Notes on the Chamber Organ," gives some invaluable information as to construction, thickness, &c., which he has tested in his own organ with the greatest success. It is as well to point out here that where he uses felt in the box, he puts it between two thicknesses of wood, to prevent jarring of the wood, and screws both tightly together. Many other ways may suggest themselves to the unprejudiced and earnest worker or thinker on the subject; but do not let us stop at any obstacle, even if it appears insurmountable, but let the "art" be advanced by every means.

I once made a box of a layer of inch pine, having a framework of inch pine glued to it, like a four panelled door; and on this framework I glued and bradded a half-inch pine board. When I tested this in the shop, I did it as follows:—I got inside the box, and re-placed the shutters, thus boxing myself in. I sang a prolonged note, at first softly, and then louder, and found a good resonant tone. I varnished the box *inside*, and found a great improvement in it. I then planed all the varnish off, and increased the box to one inch thick on the inside by putting another layer of half-inch pine on the top of the former layer, thus getting a box three inches thick. This I varnished over four times, letting each coat dry before putting on the other, and a wonderful tone was imparted to it. The box was then really a reflector of the highest order—the longest pipes were

placed in the centre of the box, and the shortest at each end, thereby allowing the walls of the box to have unbroken power to enrich the tone of the pipes, the space at each end between the sides of the pipes and the inside of the box being six inches, the space at the back being three inches. The box was quite thick enough for the ten stops in it; the front was two inches thick, the space over the top of the longest open pipe being six inches. This, I am of opinion, is an improved form of box.

The system of racking pipes close to the sides of the box, either inside or outside, is one of the greatest errors that can be perpetrated, as it completely hinders the box from acting in a proper manner. We must keep the box intact from every obstacle that would be likely to prevent its vibration. I would also point out another gross error—i.e., the tendency of many to try to make a box that will render a stop all but heard; there is no necessity for this.

Clients should insist upon the box being constructed as scientifically as can be, and upon no account to allow the builder to attach pipes to it either inside or out. If they do not insist upon having their instruments built upon scientific plans, they must put up with many disappointments and bumbles. Gentlemen of the most scientific views have been rudely thrust aside by builders, because they presumed to point out errors, or suggest improvements, they being looked upon as "outsiders."

There are many organists, and good ones too, who are as capable of specifying and suggesting improvements in mechanism as any builder; but they are snubbed and overruled by incompetent builders almost every day. The various arts and processes of the varied industries have been technically explained, and their difficulties made known and remedied; and why not organ building? The whole tendency of an ignorant builder is to blindfold the purchaser in every way, and not to elucidate the working or application of any branch of the art. They put a specification on paper, and a price (and a tidy one sometimes), and never mention a word about the construction or material, either in substance or weight.

If an architect designs a building, the plans are submitted by him to the client, who may suggest an alteration or addition; or, at least, he has a "say" in the matter of some sort. He may find a stair too narrow, or a room too small, or find a discrepancy of some sort, and thus have it explained or made right; and then the builder appears, and is bound by the terms of the specification. But turn to the organ, and we find no plan, or elevation, or information of any sort. The specification may be delusive, or altogether wrong in selection; it may be short in the compass of the stops; no weight of metal stated, or even a promise to put sufficiently thick metal in; no sketch of the action, especially the key action; hence the majority of rubbish, called organs, is forced upon clients without redress. Then we have twisted, springy keys—stiff, hard action that would require an effort to perform on equal to the muscular power of two men; and as to playing a passage in fourths or fifths, or, indeed, any extensions, it is out of place to think of it. Then we have pipes daubed with unstrained and unmixed paint, put on my unskilled boys or inferior labour, and the mouths stopped up with it. Swell boxes made *à la* packing case, with all the tenor part jammed close, and the bass hanging on outside; old wood pipes that were taken out of one organ, as only being fit to be burnt, but quite good enough for the present occasion, as no scale was stated.

Builders years ago built for fame; now we find a ten years' (!) warranty given, as if it were a three guinea cheap watch. Catalogues of a misleading kind are issued without end. Then, we find composition pedals that will not work the stops safely, and the play of them is so much that one needs to have a special athletic training to get your feet upon them,—draw stop action, with a bellows to draw the stop and a string to pull it back, one action straining the other, the result being that, when the bellows is exhausted to let in the side, the spring is so strained that it only works half way back, and leaves the slide half out.

The pedals are quoted as College of Organists' dimensions,—i.e., a radius of 8ft. 6in., which leaves the depth of all the curves about 2½in.; but if measured they are 1½in. hollow in the plan of the pedals, but the toe piece and sharps are near the mark, and the public take it for granted that all is correct, because the builder says so.

The decided and practical opinions of this writer will doubtless be read in the columns of our able contemporary with interest.

GREEK CHURCH MUSIC.

A lecture-concert illustrative of the music of the Greek Church was recently given in Liverpool, by the Rev. S. G. Hatherly, Mus. Bac., Oxon, assisted by Messrs. N. F. Burt, W. Dakin, G. E. Houghton, and J. Peate, members of the Pro-Cathedral Choir. The Ven. Archdeacon Lefroy presided, and in his introductory remarks said he was sure the subject in hand would interest everyone, for there was no department in intellectual life which had not been touched in some way or by other Greek culture. Not only did the Greeks excel in sculpture and painting, but they were proficient in the art of music—a word which in the olden days was applied to all the arts, and not limited to the art and science of sound. The Ven. Archdeacon went on to say that they were assembled there to listen to one who was quite a master of the theme in which by their presence the audience showed themselves to be interested. The quartet having sung, to a melodious setting of the early Christian times, what the Ven. Chairman described as “a grand collect that united the whole Christian Church,” the Rev. S. G. Hatherly proceeded with his lecture on the music of the Greek Church, which might, he said, be divided into three parts. The first class, which was of the most unquestioned antiquity and was based upon the oriental diatonic musical scale, was in its ecclesiastical phrase usually denominated Byzantine. The second class, shared in common with the Latin Church, was styled Mediaeval, or in the West, Gregorian. The third was a modification, to suit modern capacities, of the two former classes, and one of its peculiarities was that the melody was no longer confined to one voice, but was dispersed at the pleasure of the harmonist among all the voices, becoming polyodic instead of monodic. This third class was heard throughout the whole of the Established Church of Russia, and in the Greek Churches of Western Europe from Trieste to Liverpool. Strangers to the ritual were always struck with the great prominence which was given to music in the services of the Greek Church. That prominence was the effect of necessity, not of choice, for, as the greater part of the minister's prayers were offered silently, were the clerks and chorus not to keep up almost an incessant public service the result would be not very dissimilar to the ever mute service of the Society of Friends. In order to occupy the minds of the congregation it had from the earliest times been the practice to put into their mouths certain hymns and responses suitable to the occasion, and from these a selection had been made to serve as illustrations of that lecture. A graphic description of this service of the Greek Church was given, the selections from the choir-books sung by the very capable quartet named, comprising—The Lord's Prayer, Easter Hymn, Great Litany, Christmas Hymn, Introit, Trisagion Sanctus, Baptismal Hymn, Alleluia of the Epistle, Doxology of the Gospel, Small Litany, Cherubic Hymn, Litany of Oblation, Creed, Sursum Corda, Triumphal Hymn, Invocation Hymn, Communion Hymns, and the Blessing. It was during the most striking ritual feature of this service that the Cherubic Hymn was sung, and the illustration given was composed for the Greek Church in Constantinople by the lecturer. It was explained by the rev. gentleman, in reply to a remark made by Archdeacon Lefroy in proposing a vote of thanks to him and to the vocalists who had given him their assistance, that as the Greek Church prohibited the use of any musical instrument in the service the whole of the singing was unaccompanied. This feature of the service also was therefore a feature of necessity, not choice. The choristers who had performed the selections were accustomed to sing with an organ accompaniment, so that their task has been an exceedingly difficult one.

It is well to add that the chairman's remarks anent ancient Greek art were out of place, the music of the Greek having no connection with ancient art and being chiefly of a modern type and not of very high artistic character. The learned lecturer, said to be a priest of the Greek Church, is an excellent musician and an admirable contrapuntist. The third and modern class of music he referred to was largely contributed to by Russian composers of comparatively recent date.

CORRESPONDENCE.

THE POSITION OF THE ORGAN.

SIR,—I have read with much interest the various letters and remarks on the proper position of the organ in the Church of England, but no one has expressed an opinion from the “Choirman's” point of view. Will you allow me to do so?

For many years I was a member of the professional choir at St. Martin's-in-the-Fields, one of the most capacious and handsome of the London churches, with a large, fine old organ in the west gallery, a better place could not have been devised, it was the position “par excellence,” the instrument sounding grandly, and being in addition, a handsome ornament for that end of the edifice.

The choir consisted of men and boys (surpliced), and the church being a large one, a considerable distance existed between it and the organ, yet no deficiency in attack was felt, and although services and solo anthems were sung no hitch ever occurred, nor want of unanimity experienced, not even in accompanying the psalms—a crucial test of an organist's ability—and as far as I know, the congregation were equally satisfied with this arrangement, my conclusion, therefore, is that where the position of the organ has been architecturally arranged for west gallery, by no means to alter it, as with a good organist, such as Mr. Adams, at the church referred to, their should be no difficulty in accompanying choir at east end in a perfectly satisfactory manner. I might observe that the chancel is (in my opinion) the proper place for choir, and that men and boys (surpliced if possible) are most in accordance with its surroundings. I offer no remark on position of organ in *new modern* buildings, and merely say, that the craze of the clergy for removing instruments from west to east in *older* churches should not be encouraged. If an organ is well situated in west gallery I strongly say, *leave it alone*.

Yours obediently,

JOHN LAWRENCE.

Lewisham.

RECITAL NEWS.

TOWN HALL, HANLEY, STAFFS.—At the Freemasons' Conversation, held in the above hall on Feb. 28, Mr. W. Edwards, A.C.O., gave the following Recital on the organ.—Concerto, B flat, No. 2, Handel; Bridal Chorus, “Lohengrin,” Wagner; Jubilant March, Stainer; Bell Rondo, Morandi; Angel's Serenade, Braga; Overture—Tancredi, Rossini.

ST. BARNABAS CHURCH, KENTISH TOWN, N.W.—On Saturday, March 2. The programme included; Fantasia and Fugue in G minor, J. S. Bach; Romanza in E flat, Jean Becker; Vocal Solo, “There is a green hill far away,” Gounod; Grand Organ Concerto in D minor (Adagio, Allegro, Aria, Allegro), Handel; Barcarolle in F sharp minor, C. Saint-Saëns; Vocal Solo, “Lord, remember David,” (arranged by Dr. Arnold), Handel; Capriccio alla Sonata, op. 250, P. Fumagalli; Overture in G (1696—1755), Dr. M. Greene. At the organ, Mr. H. W. Weston, F.C.O.; Vocalist, the Vicar.

HANLEY.—A Recital was given by Mr. W. T. Best (organist of St. George's Hall, Liverpool), at the Victoria Hall, Town Hall, on February 26. Programme: Selection from the music to “Jeanne d'Arc,” Gounod; Andante in A major, Smart; Sonata in B flat major (No. 4), Mendelssohn; Introduction and Fugue on a Trumpet Fanfare, Best; Overture, “Les Diamants de la Couronne,” Auber; Fantasia and Fugue in G minor, Bach; March, “La Garde Passe,” Best; Capriccio, Capocci.

DUDLEY.—Trinity Presbyterian Church of England, Wolverhampton Street. The Re-opening of the Church and Dedication of Organ (built by Mr. A. Kirkland, Holloway, London), took place on March 13. The Organ solos were: Barcarole from fourth Concerto, S. Bennet; Grand Offertoire, Chinner; Andante from third Symphony, Haydn; Occasional Overture, Handel. The selections on the Organ were played by Mr. T. Burgess, the newly-appointed Organist.

PRESTON.—The other Sunday an organ recital was given in St. James's Church, by Mr. J. Stubbs, A.C.O. (The Organist). Programme:—Grand Funeral March, Schubert; Jerusalem the Golden, Spark; Cavatina, Raff; Grand Chorus in A, Salomé.

BOW AND BROMLEY INSTITUTE.—On Saturday, March 16, an admirable popular recital was given by Mr. E. H. Lemare, F.C.O. (Organist Parish Church, Sheffield), before a large audience. Vocalists: Miss Alice Gomes and Miss Eleanor Rees; accompanist, Mr. Fountain Meen. The programme included: Overture, The Poet and the Peasant, Suppé; Fugue in G minor, Bach; Funeral March of a Marionette, Gounod; Selection from Bridal Music (Lohengrin), Wagner; Communion in F, Grison; Gavotte in A flat, E. H. Lemare; Overture, William Tell, Rossini.

MONTREAL.—A recital was given by Mr. Horton Corbett (organist and director of the choir), at Christ Church Cathedral, on February 11. Programme: Concerto, No. 10 in F, Corelli; Berceuse, Delbrück; Romance in B minor, Henselt; Largo in G, Handel; Offertoire, Batiste; Gavotte in B flat, Clare; Allegretto in F, Jordan; Meditation in a Cathedral, Silas; Finale, Third Symphony, Mendelssohn; Fugue in F, Guilman.

JERSEY.—An interesting recital was given by Miss K. M. Bentliff (Student of the Royal College of Music), at St. Mark's Church, on February 25. Vocalists: Masters W. Arthur and J. Godrich. Programme: Sonata, No. 6, Mendelssohn; Cantilène Pastorale, Guilman; Andante, No. 2, Smart; Pedal Study, No. 1, Schumann; Fugue in C minor, Bach.

PERRY HILL.—A successful organ recital was given at St. George's Church, Perry Hill, on March 4, by Mr. H. Collier Grounds, a pupil of Dr. Warwick Jordan. The programme consisted of a selection from the works of Stainer, Gounod, Warwick Jordan, Meyerbeer, Faure, and Handel. Mr. Alfred Latter, of the choir of St. Stephen's, Lewisham, was the vocalist.

CHRIST CHURCH, ST. GILES.—An organ recital was given on March 11, by F. De G. English, Esq., B.A. Oxon., F.C.O., Organist, Godalming Parish Church. Vocalists: Mrs. Alfred Bovill and Mr. Charles J. A. Game. The programme included: Overture, "Samson," Handel; Andante in C, Smart; Prelude and Fugue in E minor, Bach; Andante in D, Silas; Elegy in B flat minor, Silas; Song, "The Valley of Shadows," Barri; Adagio, Mozart; Chorus, "The Heavens are telling," Haydn.

THE ABBEY CHURCH, TEWKESBURY.—Programme of an Organ Recital given by Mr. D. Hemingway, Esq., F.C.O., on March 4. Concerto No. 1, Handel; Communion in A, Gigout; Allegretto in C. Capocci; Prelude and Fugue in G, Bach; Caprice (Allegretto) in B flat, Guilman; Larghetto in B flat (from Violin duet), Spohr; Andante in A, Smart; Festal March in C, Hemingway.

NOTES.

A church contemporary observes:—"Happy Kirkstall is to have a musical vicar in the Rev. N. Egerton Leigh, precentor of Leeds Parish Church, where since 1878 he has been the energetic director of the choir. Happy will be the day when musical deans, rectors, and vicars will be too numerous to be thus regarded as exceptional.

Strange are the various records of men of reputation. Dr. Busby's "Concert Room and Orchestral Anecdotes" thus refers to the famous organist John Stanley: "Stanley who lived in Hatton Garden, and was organist of St. Andrew's, Holborn, was a neat and volatile, but slight and flimsy performer. This voluntaries chiefly consisted of shallow fugues, common-place roudades and school-boy preparations and resolutions: defects which so greatly moved the indignation of the great Worgan, whose organ performances were always full, grand and scientific, that while Stanley was admired by a large portion of the musical public, he never condescended to speak of him but by the appellation of the Blind Man of Holborn." Yet Stanley's playing was said to be admired by Handel among others; though Burney speaks of him in only moderate terms, perhaps, as "a neat, pleasing and accurate performer." Stanley was organist of St. Andrew's from 1726 to 1734, when though still a young man of only twenty-one he became one of the Temple Church organists, and this was his third important appointment. Dr. Worgan who so decidedly criticised the eminent blind organist, was a well-known player who drew crowds of listeners to St. Andrew's, Undershaft, St. Botolph's, Aldgate, etc. He is spoken of in a satirical song on Joah Bates by Samuel Wesley in the words:

"Let Handel and Worgan
Go thresh at the organ."

So the Doctor was evidently a man of mark.

An old collection of musical anecdotes gives an account of an organ at Aylsham in Norfolk, in which the draw stops were made to act in the reverse way, that is, they were to be pushed in when in use and drawn out to be silenced. The account goes on to say that this arrangement greatly perplexed the then organist of Norwich Cathedral when he came to try the instrument under an engagement to play at the opening service, and intended to commence by drawing out all the stops, previously pushed in, with a loud full chord of D.

Mr. Ralph Norris, the organist of St. Nicholas, Cole Abbey, completed, last Monday, an interesting series of Recitals, having the special object of illustrating the development of organ music. These recitals, it is stated, have been largely attended.

What is called the Endolithic Ivory Company have successfully introduced a permanent method of lettering in ivory and bone, for address plates, organ stop knobs, etc., which has been largely approved and adopted by leading organ builders. The name indicates writing through stone, and the company work in stone, and even in marble. The letter is sunk right into the material employed, and cannot wear or become obliterated, an important consideration for organists constantly using draw-stop knobs. Those interested may learn more of this unique and valuable process of the company's manager, Mr. P. Warnford Davis, at the Pomona Buildings, Fore Street, Moorgate Street, E.C.

A contributor to a musical contemporary writes thus to that paper:—"A new 'Silent Patent Organ Blower Regulator' is the latest patent in connection with the organ. This patent has been brought out after a long series of experiments made to find a means of automatically regulating the wind supply to organs when blown by gas or petroleum engines, and to do away with the use of fast and loose pulleys, friction clutches, blow-off valves, and other like unsatisfactory arrangements. It forms an exceedingly neat and compact regulator, gives a steadier wind supply, uses less power—therefore, less gas—and is cheaper than any other apparatus in the market. It is easily fixed, and may be worked in almost any position. A practical organist writes:—"I can testify to the practical utility and success of this invention. I am an organist, and we have allowed Messrs. Newbiggin to fit it to our three-manual organ, where it has been working for the last month. Its advantages are—simplicity, silent motion, small cost, very little space required, and it can be fitted to any organ in any position. We drive with a 5-man power Otto gas engine, and this invention is the connection between the feeder and the engine."

The Plainsong and Mediæval Music Society is now fairly established to judge from its prospectus. The hon. secretary and treasurer is Mr. H. B. Briggs, 40, Finsbury Circus, E.C.; the society is founded with the following objects:—

1. To be a centre of information in England for students of Plainsong and Mediæval Music, and a means of communication between them and those of other countries.
2. To publish facsimiles of important MSS., translations of foreign works on the subject, adaptations of the Plainsong to the English Use, and such other works as may be desirable.
3. To form a catalogue of all Plainsong and Measured Music in England, dating not later than the middle of the sixteenth century.
4. To form a thoroughly proficient choir of limited members, with which to give illustrations of Plainsong and Mediæval Music.

The subscription for members is 20s. per annum. It is also proposed to elect a limited number of workers, clergy and others, as Associates, at a Subscription of 2s. 6d. per annum.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 2—Lecture. A paper will be read on "Sight Singing," at 8 o'clock, by Mr. F. W. Wareham. Examination at 11 a.m., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in, on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O. Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. On and after March 25, the College address (temporary premises) will be Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

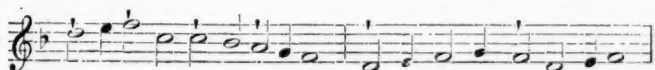
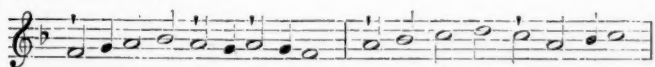
MODERN TREATMENT OF ANCIENT ECCLESIASTICAL MELODIES.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS, TUESDAY, DECEMBER 4, 1888, BY CHARLES W. PEARCE, MUS. DOC. CANTAB, F.C.O.

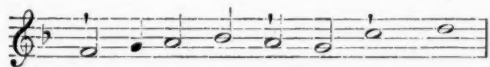
(Concluded from page 46.)

I must apologise for having taken up so much of your time in describing this Compline Hymn, but I felt the irresistible charm of such ancient and time-honoured associations, that I venture to hope I may have kindled the desire within some of you to hear something more of these grand old melodies.

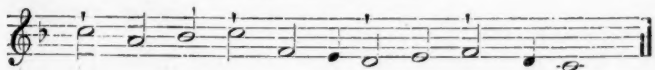
It is a well-known fact that many German Chorals, and some of our most familiar Standard English Hymn Tunes lend themselves to *canonic treatment* of a character more or less free. This I need not enlarge upon; all who know anything of the writings of classical organ composers will at once remember hundreds of instances of such canonic treatment as I am referring to. But it is perhaps rather a novelty to hear what is popularly termed a Gregorian melody go through the canonic mill. The ancient tune which has been revived by Mr. Helmore for use to the sublime Christmas Office Hymn *Corde Natus ex Parentis* is not as old as the melodies already noticed. It is from a MS. of the 13th century at Wolfenbüttel, and bears a close approximation to modern tonality. Observe how the fourth strain lies note for note at the interval of a perfect fifth below the second strain—



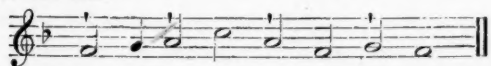
how the fifth strain is in some measure recapitulatory of the first—



how the sixth strain more than suggests a well ordered transition to the key of the modern dominant—



and how the seventh strain, like the fifth, is a kind of recapitulation of the first—



Without changing the relative pitch of a single note of this melody, and with but slight rhythmical re-arrangement, a Canon 4 in 2 at the octave below can be formed out of it. In the following illustration the hymn melody will be assigned to the pianoforte and violin, the American organ adding the other parts.

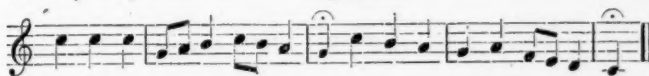
I have already alluded to the thrilling treatment of the Plain-Song Melody *Vexilla Regis*, in the March to Calvary of Gounod's "Redemption." More than a mere passing reference to so well-known a number of so popular a work is of course unnecessary; but it will be as well to remember that the great French composer secures his dramatic effect by keeping the plain-song theme chiefly in long sustained whole bar notes,

whilst against this unyielding Canto Fermo he writes his strongly-marked and highly characteristic march rhythms. Some such mode of treatment as this would appear to be the approved, or at least the favourite, method of dealing with ancient themes, when they are employed as subject-matter in modern works. At any rate, we may assume that this is the case, when we compare "The Redemption" with Sir Arthur Sullivan's "Golden Legend" or "Festival Te Deum," in which latter work "St. Ann's Tune" undergoes this kind of treatment. I believe that an equally dramatic effect could be obtained by reducing the plain song melody itself to rhythmical shape, and by combining it with secondary figures and themes of a sustained character, or of slower rhythm than that of the altered ancient theme itself. I will now ask you to listen to the opening of an Organ Fantasia, on this self-same Passion-tide melody "The royal banners forward go," in which, after the introductory trumpet call, you will hear the theme twice repeated. The first time for full organ, with the somewhat characteristic figure—



which opens its third strain rather dwelt upon. Next, after a cadenza for the oboe stop, the theme is heard in the bass in short staccato notes, whilst above is combined with it the introductory trumpet call and other secondary figures and themes. The third time, our Ancient Ecclesiastical melody is made to undergo a rather remote modulation in order to prepare the way for the second subject of the Fantasia appearing with a certain degree of freshness, in the key of the relative major; but the general melodic outline of the tune is preserved. You will please, on this occasion, look for the third presentation of the theme to the violin.

The rhythmical form given to the last two old melodies under notice brings me a step further, into rather debatable ground. It is one thing to give a clearly defined regular rhythm to a melody possessing at the best but vague and irregularly placed accents, it is quite a different matter to displace, alter, and re-arrange the accents and relative duration of the notes of a melody already existing in a perfectly regular rhythmical shape. Let me explain better what I mean. You all know the melody of the old German Choral *Ein feste Burg* used by Meyerbeer in his "Huguenots"—



—Spohr, in his Symphony, "The Power of Sound," uses this as one of his themes—



There is, of course, a great deal of difference, contrast, and variety in the mental effects created by these two melodies, and some of you may say that either one of them does not, in the remotest degree, resemble, or even suggest, the other; yet the notes of each were identically the same in relative pitch, and two out of four of the strong first-of-the-bar accents fell upon the same notes in either case.

I need not trouble you to listen to two melodies rhythmically the same, but each composed of entirely different notes, and proceeding by entirely different intervals, because, if we are prepared to admit that either one of these would be capable of resembling or of suggesting the other, we really ought to go just one step further and assert that the opening phrases of the quick movements in the Overtures to "Semi-

ramide" and "Zauberflöte" need only a door knocker performed upon by a supple wrist to make them recognisable to a musical ear. But, with relative pitch, and interval progression remaining constant, it is, at least, open to question whether either of two melodies entirely varying in rhythm will not, in some faint measure at least, resemble or suggest the other. If it be decided that a negative answer must be returned to such a question, I should like to put to such an objector another question—Why is it that sometimes after playing that particular "Song without Words" in A \flat , by Mendelssohn, beginning thus—



—we are insensibly reminded of another and even more familiar melody by Haydn?—



or, again, why does this fragment from the slow movement of Mendelssohn's D minor Concerto for the Pianoforte—



in some faint measure, at least, recall the same opening notes of Haydn's "With verdure clad"?—

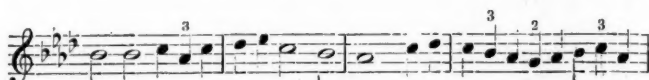


It seems to me that, if *time* can utterly annihilate *tune*, it is useless to talk any longer about the distinctive "mental effect" produced by every note of the scale, and every interval between those several notes upon the ear. Really, as long as a mere instrument of percussion will not satisfy one's musical cravings, we may reasonably assume that some little identity of a tune remains, even after its time and accent have been materially altered.

In a paper read before the Musical Association in January, 1886, by Mr. J. S. Shedlock, B.A., it was pointed out that Beethoven may have had the possible intention of establishing a connection between the several movements of his "Pastoral" Sonata in D, for pianoforte, because he has used very nearly the same progression of notes as the initial phrase of each movement. Here and there, other examples are not wanting in the works of the classical composers to prove that sometimes a development of a theme is not merely intended, but actually and cleverly carried out by means of using the same notes and intervals of a melody in a different rhythm to that in which it was originally conceived. This being so, why should not advantage be taken sometimes of the great difference and contrast of mental effect induced by a change of accent and rhythm, when it is desirable to throw an entirely new light, as it were, upon a certain progression of single sounds? Let me illustrate what I mean. Most English people have, from early childhood, been accustomed to associate with the melody known as *Luther's Hymn* words describing the terrors of the Second Advent. Let us suppose that in an instrumental work like a sonata or a symphony *Luther's Hymn* is treated in one of the movements as a theme representative of the Final Judgment of Mankind. It is required that in another movement, the First Advent of our Lord, in great humility, as the Saviour of men, be represented

thematically. Could not the Personal Identity of the Saviour and Judge be appropriately established by the same succession of notes being used in two opposite and well contrasted rhythms?

I venture to think that the following rearrangement of the accents usually given to the succession of sounds, commonly called *Luther's Hymn*, will convey some idea of the pastoral character of the events which ushered in the first Christmas Day; and I further venture to think that all identity with the grim old Second Advent Choral is not utterly lost sight of—

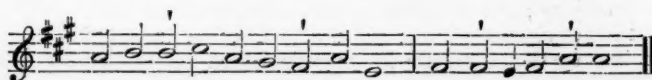
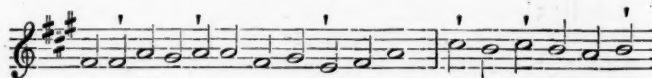


I may say, that in the discussion which followed the reading of this paper at the Musical Association, Sir George Grove who was present, entirely agreed with my proposition for not always adhering to the rhythm and proportion in which old melodies were originally written. He instanced, as a good example, the Finale to Beethoven's Choral Symphony, especially in the movement *Alla Marcia*, with the double-bassoon, where the composer has wonderfully modified the great melody in D major which he gives out at the beginning of the Finale, putting it in this place into six-eight time.

Having heard so much just now about the Sarum Compline Hymn "Te Lucis ante terminum," which was sung the last thing at night, you may perhaps be interested to hear something about the Office Hymn which was sung the first thing in the morning.

I was much struck on visiting the ruins of the old Cistercian Abbey of Kirkstall, near Leeds, a summer or two ago, to observe how close to the choir was the broad flight of steps leading to the dormitories of the monks. I will not trespass again upon your powers of imagination at so late a period in the evening, but it is easy to picture the flying figures hurrying down that icily cold stone staircase in the darkness of a bitter frosty morning, having waited until the last possible movement for springing out of bed.

I have used the melody of this stern old morning hymn, which must often have been sung most unwillingly, and certainly most *uncomfortably* by those sleepy shivering monks, as the second subject of a Romanza written in Sonata Form, which is the slow movement of a Trio for pianoforte, violin, and violoncello. Not having the proper instruments here to night it is impossible to give more than a mere extract of this movement, but you shall hear enough to form an idea of what one of these Ancient Ecclesiastical Melodies will sound like when accompanied in an entirely modern style upon the pianoforte. This is the original form of the melody which used to be sung to the Early Morning Hymn *Nocte Surgentes* in the Cathedral of Old Sarum—



I have very little to say in conclusion, except to apologize for the great length of this paper, and to thank you for the kind attention you have paid me. You have heard some of the arguments capable of being advanced on both sides of the question. It is for you to judge whether the methods of using ancient themes in modern works, which have not been described and illustrated, are worthy of any recognition by earnest art workers of to-day. It is likely that I may be unduly prejudiced in one direction by circumstances of birth and early training; but I have tried to answer the objections which may be raised against the ideas I have here put forward, and I venture to think that, at the right time and in the right place, a composer may very profitably avail himself of an opportunity for introducing into a work of modern style an original treatment of some ancient ecclesiastical melody.

A PEEP INTO AN OLD PARISH REGISTER.

Very few know that the great Church composer, Dr. Boyce, was at one time organist of the Church of All Hallows the Great and Less. Through the kindness of the present esteemed organist, Mr. J. H. Slape, A.C.O., the following highly interesting entries in the books of the united parishes are now made known. They cover a period of close upon fifteen years from the date of Dr. Boyce's election to the appointment of his successor:—

"July 28, 1749.

"This day was held a vestry for the united parishes to elect an Organist for the said united parishes, when Dr. William Boyce was unanimously chosen with a salary of £30 per annum, to commence from midsummer last, the salary to be paid equally between the two parishes.

"January 5, 1758.

"Ordered at the said Vestry that the salary of Dr. Boyce, the Organist, be reduced to £20 per annum from Lady-day next. Ordered—that Dr. Boyce have immediate notice of the above, further, at the same time be requested to change Mr. Bullbrick his deputy.

"March 21, 1764.

"At this Vestry it was unanimously agreed to, that Dr. Boyce, Organist of the united parishes, be dismissed, and that the Churchwardens are desired to let him know, and that it is also agreed at the same vestry that the salary for the future organist be raised to £30 per year, and it is further agreed that no candidate be admitted to deliver in his proposal for playing after Saturday next, the 24th of March, 1764, and not be admitted after six o'clock, and that Mr. Bullbrick be not admitted to put in his proposals as a candidate.

April —

"At a meeting of the inhabitants of the united parishes for the choice of an organist in the room of Dr. Boyce, Mr. James Evance was chosen unanimously. The other candidates were Mr. John Turner and Mr. Robert Rowe, the former of which declining Mr. Evance and Mr. Rowe, were put in nomination, where it appears that Mr. Evance was chosen as above, unanimously."

Organists, like clergymen, appear to have been great pluralists in the good old times. How they contrived to get from church to church before the days of omnibuses, cabs, and railways is a mystery. Possibly church duty was less rigidly performed then than now. Most likely that had to depend very largely upon deputies; and no doubt were like Dr. Boyce during his All Hallows experience, often at the mercy of inefficient performers. It is satisfactory to note, that though still underpaid, organists have had their stipends largely increased during the past century, in fact they have been one may say doubled and often more than doubled during that period. Think of so great a man as Dr. Boyce accepting a salary of £30, then having this small stipend lowered to £20, because he was not able to satisfy the church authorities in the matter of attendance, or as regards the efficiency of his deputy, whose performances were evidently completely and decisively condemned by the members of the All Hallows vestry.

Perhaps the Doctor was not altogether well treated in the matter; as it is recorded that upon the erection of a new organ in the Church

of the united parishes of All Hallows, the Great and Less, in one of which he was born in 1710, he was so earnestly entreated by the parishioners to become their organist, that he yielded to their solicitations, notwithstanding his various other engagements. At an early period of his life he was organist at Vere-street chapel (now St. Peter's). This appointment he resigned in 1736, to go to St. Michael's, Cornhill, a place vacated by Kelway, who went to St. Martin's In-the-Fields, Charing Cross. The same year he was made composer to the chapels Royal, succeeding John Weldon. So at the time during Dr. Boyce was holding the organistship of All Hallows and was so unfortunate in his choice of a deputy, he was also holding several other important church appointments. Hardworked musicians were the organists of old as of the present day.

RECITAL NEWS.

ST. ANDREW'S, LITCHURCH, DERBY.—The re-opening of the organ recently took place after enlargement. The work has been carried out by Mr. James Murgatroyd, of Bradford, Organ Builder. Programme of Recital: Fantasia—Sonata, Rheinberger; Elegy in B flat, Silas; Andante, Hopkins; Fugue in G minor, Bach; Fantasia in E minor, "The Storm," Lemmens; "Hallelujah," Beethoven; March Militaire, Gounod. The Organist was Mr. S. Round, F.C.O.

ST. PAUL'S, NARRAGANSETT (U. S.)—Upon the occasion of the recent organ opening, Mr. N. L. Wilbur, of Providence Rhode Island, played: Festival Offertory, Thayer; Fugue, J. S. Bach; Communion, Batiste; Ave Maria, Liszt; Hommage to Mendelssohn, Calkin; Hymn of Nuns, Wély; March, Clarke; Choral, Thayer.

GUILDHALL, CAMBRIDGE.—Programme of organ recital, by the Borough Organist, Mr. F. Dewberry, Mus. B., L.R.A.M., F.C.O., on March 13. Sonata: Sonata Op. 65, No. 3, Mendelssohn; Communion in F, Grison; Fugue in G minor, J. S. Bach; Pastorale and Finale (from Sonata in D minor), Guilman; Solemn March in C minor, N. W. Howard Mc Lean; Allegretto Grazioso in A (Henry VIII.), Sullivan; Overture, "Semiramide," Rossini. Vocalist: Miss Kate Condy. Pianoforte—Mr. William C. Dewberry, Mus. B., A.R.A.M.

BRIGHTON.—Another of the series of excellent free organ recitals, which are given by Alfred King, F.C.O., honorary organist to the Corporation, took place at the Dome, Brighton, was recently given in the presence of a large and appreciative audience. The various items were given with extreme taste and care, and are entitled to the highest commendation. The programme was as follows:—Marche Celebré, Lachner; Concert Fantasia on an Air by Rode, Best; Adagio in D, Mozart; Prelude and Fugue on the name Bach, Bach; Allegro Marziale, Best; "Hope," Rossini-Smart; "Quis est homo," duet, Rossini; "Home, sweet Home," Transcription; overture, "Poet and Peasant," Suppe; March Triomphale, Lemmens.

ST. MARY'S PARISH CHURCH, DUMFRIES.—An organ recital and service of sacred music was given by Mr. J. W. Oxley, and the choir of St. Mary's, on March 7. The programme included overture to the "Occasional Oratorio," Handel; Andante, Batiste; Sonata in F minor, Mendelssohn; Prelude and Fugue in G, Bach; "Rondi di Campanelli," Morandi; Offertoire in C Minor, Batiste.

ST. NICHOLAS COLE ABBEY.—On Tuesday, March 19, Mr. John F. Runciman, A.C.O., played the following programme:—Vorspiel "Lohengrin" Wagner; Prelude and Fugue in A minor Bach; Edith's Death song from "Harold," Marshall Hall; Finale 5th Symphony, Beethoven; Madame Ethel Murray was the vocalist.

YORK.—Recently, on March 21, the Prince of Wales, accompanied by Prince Albert Victor, and by Major-General Sir Arthur Ellis (Equerry to the former), visited York Minster. Their Royal Highnesses were received by the Very Rev. the Dean, the Rev. Canon Lord Foresier, and Lady Emma Purey-Cust. Dr. Naylor, the organist, had the honour of being presented to His Royal Highness. At the Prince's request Dr. Naylor gave an example of the fine qualities of the large organ, and the following selections, which he played with his well-known skill, elicited warm admiration from His Royal Highness:—Allegro Finale in A, Dr. Hopkins; Finale of Symphony in G. C. M. Widor, March Religieuse, Wagner; Grand Chœur in

D. Alex. Guilman; God Save the Queen. The Prince of Wales, before leaving, expressed himself very much gratified by his visit to the Minster.

SOUTHAMPTON.—An organ recital was given at S. Laurence Church, on March 25, by Mr. G. E. Ivimey, A.C.O. Vocalist: Mrs. Ivimey. The programme included: Organ Concerto in C minor, Handel; Idyll—"At Evening," Dudley Buck; Sonata No. 2 in B flat, Alan Gray; Prelude and Fugue in C minor, Mendelssohn; Melodié, Salomé; Caprice, Guilman; Allegro Cantabile and Toccata, Widor.

TUNBRIDGE WELLS.—A recital was given by Mr. R. K. Simons, at Christ Church, on March 20. The programme was as follows: Andante Grazioso, Hopkins; Sonata, No. 2, Mendelssohn; Angelic Voices, Batiste; Cujus Animam, Rossini; March (Silver Trumpets), Vivian; Andante, Wély; Serenata, Schubert; Andante and Allegro, Bach. The Rev. Hornby Steer was the vocalist.

BOLTON.—A recital was given by Mr. W. Mullineux, F.C.O., in the Albert Hall, on March 16. Solo Pianoforte: Mr. A. Smith. The programme is annexed: Andante and Allegro, Roche; Cantilena for the Organ, in B flat, Guilman; Gavotte, "The Elfin Ring," Cowles; Selection, from the Opera "Yeomen of the Guard," Sullivan; Finale for the Organ in D, Lemmens.

GODALMING PARISH CHURCH.—Programme of organ and violin recital given on March 25, by Mr. F. de G. English, B.A. Oxon., F.C.O., and Mr. O. E. Haenni. Chorus "Sing unto God," (Judas Maccabæus), Handel; Andante (Quartett II.), Mozart; Violin Solo, Canzona, Raff; Adagio in E flat and Fantasia in E minor, Sir J. Stainer; Prelude and Fugue in G, Mendelssohn; Largo, (Sonata II. in A), Beethoven; Fugue in G minor, Bach; Violin Solo, Adagio, Merkel; Sonata in F sharp major, Rheinberger.

NOTES.

The "Banner" observes: "The death of Dr. W. H. Monk is a genuine loss to Church music, and the notices of his career which have appeared in the daily newspapers give but an imperfect view of his many-sided work for the art which he loved so well. A conscientious albeit, not a brilliant organist, a careful choir trainer, a serious writer of the less elaborate forms of ecclesiastical music, and a clear-headed and thoughtful speaker, Professor Monk had done work which we should be inclined to place second only to that of Dr. John Hullah in the cause of Church music and of musical education, and he will be deeply mourned by a large circle of friends. At the Musical Association, of which he was one of the original members, his papers and his contributions to the discussions were marked by sound scholarship, and his sensible Church Congress paper will be remembered by many of our readers. At St. Matthias, Stoke Newington, the choral service, which was the distinct product of Dr. Monk's care and constant presence, was of a high order, and it was—and possibly still is—one of the few churches in London which could boast of the presence of its voluntary choir at the daily services and early Communion. From this it will be obvious that he was not only a sound musician but an earnest Churchman, and it was this combination of qualities, added to his gentle and courteous manner, which won for him the respect of all who knew him. At King's College, London, he succeeded Dr. Hullah as Professor of Vocal Music, and he also filled the office of Organist in the College Chapel. Mr. A. J. Eyre played Chopin's Funeral March, "In Memoriam," at the Crystal Palace, on Saturday.

A church paper has the following:—At the Parish Church of Farnham, it appears, the choir-boys have for many a long day worn cassocks; but they have worn them over their ordinary coats. A new curate comes upon the scene, and his eye is offended by the bad fit of these cassocks. He divines that this bad fit is due, not to the ill-tailoring of the cassocks, but to their being put on over the lads' other coats, which do not give them a chance; so he orders that in future, when the young gentlemen are going into choir, they shall take their coats off, and so let the cassocks sit properly. It seems not an unusual or unreasonable proceeding; but the boys and their anxious parents will not hear of it. The "tender younglings" will catch their deaths of cold, they cry out, for the cassocks hang in the damp church and

chill them to the bone. If this is true—and experience teaches us that it is far from impossible—the bitter cry has not a little force in it but, surely, the difficulty is not an insuperable one. However, so far as things have gone at present it appears to have proved too much for the authorities at Farnham; for we read that about half the choir-boys have already left or been dismissed, and the organist has resigned.

Concerning the work of the Church Music Reform Association, Mr. E. Griffith, the Sec.; and Musical Editor, writes to "Church Bells:" that the Association does not advocate the exclusive use of Gregorian chants, although a few that are generally approved of will be used in the forthcoming Psalter. There is no intention to interfere with "plain song" nor to advocate unison singing in choirs. All compositions issued under the sanction of the Association will have the melody printed separately for the use of the people. This does not imply that harmony (vocal parts) is not to be sung by those who have the ability to do so. A special collection of music, including the "Preces and Responses" in E, the Psalms music above every word, and suitable hymns, has been made by the chairman for use at congregational services to be held in various centres. A series of very simple, solid, and devotional services for canticles will at once be issued, and clergy (subscribers) will be able to supply congregations at one penny each copy (unison).

The council of the College of Organists have passed sympathetic votes of condolence to Mr. and Mrs. M. E. Wesley and other relatives of the late Mrs. Limpus, and to Mrs. W. H. Monk and family of the late eminent church musician, Dr. W. H. Monk.

Tickets (4s. each) for the College of Organists' Annual Dinner, on April 29th, under the presidency of Sir John Stainer, may now be obtained at the College, Hart Street, Bloomsbury.

Those interested should note that the names of candidates for the Goss Scholarship should be sent in at once.

Mr. Wareham's lecture on "Sight-Singing" on Tuesday next at the College of Organists, promises to be both interesting and practical. Illustrations will be sung by a number of choir boys.

Mr. A. King of Brighton, writes that the recently given scheme of the Dome Organ, Brighton, was not quite correct; the Gamba of the Swell being an eight feet stop, and the instrument having two eight feet open diapasons on the great, one large and one small scale.

It is said Messrs. Hill and Co.'s gigantic organ for Sydney, will be completed at their factory about August next.

M. Guilman will give the organ recital at the Bow and Bromley Institute this evening.

The "Railway Supplies Journal" gives in its March 2nd and 16th numbers detailed accounts of the work being done at the organ factories of Messrs. Gray and Davison, and Mr. A. Kirkland of London.

Sir John Stainer's Cantata "The Crucifixion" and Sir Arthur Sullivan's Oratorio "The Light of World" are being given alternately, on Thursday evenings, during Lent, at Marylebone Parish Church under the direction of Mr. W. Hodge the talented organist.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 2—Lecture. A paper will be read on "Sight Singing," with musical illustrations at 8 o'clock, by Mr. F. W. Wareham. Dr. C. W. Pearce will take the chair. Examination at 11 a.m., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in, on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. On and after March 25, the College address (temporary premises) will be Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury.

The Organ World.

ON THE POSITION OF ORGANS IN CHURCHES.

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

In a time like the present, when so many new churches are built, the great majority of which are furnished with organs, it cannot but be a question of exceptional interest to all who are mixed up with church architecture or church music to find out the best position in such buildings to be occupied by the organ. Nor is the problem an easy one to solve, on account of the more or less extraneous considerations which enter into the subject. Besides which, it is just one of those matters concerning which it is impossible to lay down any one great general law which shall apply to every case. So many mistakes are continually made, however, and so much jealous difference of judgment exists between the organ builders and the architects, that it may be useful, and also (possibly) entertaining, to discuss the whole question from various aspects in such a paper as the present. It is, therefore, proposed to treat of the subject: (1) historically; (2) from a consideration of continental practice; and (3) with special reference to English places of worship at the present time. By far the best authority to which recourse can be had as to the history of English organs is the late Dr. Rimbault. Both in the compendious and admirable work which he published conjointly with Dr. Hopkins on the "History and Construction of the Organ," and also in his lecture on "Early English Organ Builders" (delivered before the College of Organists in 1864), he has given us a large fund of miscellaneous information, of which free use has been made in this paper. In the "Syntagma" of Prætorius, the "Harmoniconum Liber" of Mersennus, and the valuable treatise of Dom Bédos, may be also found some valuable facts, besides which we also have a most admirable work on old organ cases, published a few years ago by Mr. Arthur George Hill. On a careful comparison of these authorities, it appears certain that in early mediæval days most organs were generally of so small a size as to be portable from place to place within the church, and also from one church to another. In the comparatively few instances in which the instrument had a fixed position, that position would appear to have been on one or other side of the choir or chancel. Dr. Rimbault quotes Gervase, the Canterbury monk, to show that before the burning of that cathedral, in 1174, the organ stood "upon the vault of the south transept." After the rebuilding of the cathedral, the instrument was placed upon a large stone corbel, over the arch of St Michael's Chapel, in the same transept. In Dart's view, given in his description of Canterbury Cathedral, the organ appears on the north side of the choir, between the third and fourth pillars, where it still remained till the time of Dr. Burney. These changes in the position of the organ seem to show that the authorities failed to find any one wholly satisfactory. And this is rendered more probable by the multitude of similarly frequent changes which are recorded in the case of other cathedrals. As an example, take the organ of York Minster; Robert Dallam's instrument, built in 1632, was by express command of King Charles I. placed on the north side of the choir, nearly opposite the archbishop's throne. But there is reason to believe that before that time an organ had stood over the entrance to the choir, in the rood loft, where it is now, for King Charles gave as his reason for placing the new instrument elsewhere that in the former position it intercepted the view of the altar from the nave. In 1690 we find that by command of Archbishop Lamplugh, the organ was re-erected on the choir screen, where it has remained ever since.

In old St. Paul's Cathedral we find, from a view of the interior given in Dugdale's "St. Paul's," that the organ was situated just over the choir stalls, on the north side of the choir. It is not known for certain how long that organ had been there, but it probably was one of the largest instruments of the period, and had, doubtless, been played upon by such worthies as Battin, Bevin, Tomkins, and Gibbons. It appears to have consisted of a great organ and separate choir, the former furnished with triptych shutters, as was usually the case with ancient organ cases. This was one of the few organs which survived the great Rebellion, and only came to a sad end when the old church perished in the Great Fire of London in 1666. We know that when Father Smith was employed to build a new organ for the present cathedral Sir Christopher Wren would have wished to retain the former side position for it, but was overruled by the then dean, who had it erected over the great screen at the west entrance of the choir, since which time it has twice changed its situation.

In Westminster Abbey it is not known where the organ stood before the Great Rebellion, but in Purcell's day it undoubtedly was placed above the north stalls of the choir. In 1730 this interesting instrument, which had been built by Father Smith in 1668, was removed to the adjoining church of St. Margaret's and the organ built by Schreider—which most of us remember, and parts of which are incorporated in the present organ—was placed upon the choir screen. Mr. Hill, in his interesting work, gives a representation of two small organs which, apparently, were used in Westminster Abbey at the coronation of William III., and were probably of Dutch build. They are attached to two of the pillars, probably on the south side, and connected by a gallery or bridge across the transept. It would be interesting to know more about these curious instruments.

At Winchester Cathedral it seems that, at the time of the Reformation, an organ was erected upon the rood screen to replace the old rood cross. By order of Charles I., this instrument was removed to the north side of the choir. It perished, utterly, as did almost all organs, through the sacrilegious violence of Cromwell's soldiery. In a note to p. 440, Vol. III. of Dr. Burney's "History of Music," he tells us that "at Chester the small primitive organ of that cathedral is still standing on the left (or north) side of the choir, though that which is now used is at the west end." From which it does not clearly appear whether more than the case only of "the small primitive organ" existed in 1789 (when the third volume of Burney's history was published), or whether it was only the mutilated skeleton of the organ erected before the Civil Wars. If it was still in playing condition in Burney's time, it would be worth while to make enquiries as to its previous and subsequent history. Possibly, it was a small specimen of Father Smith's work, which was afterwards removed to a room in the cloisters.

Dr. Rimbault informs us that according to MS. archives of Rochester, the old organ in that cathedral originally stood in the north transept. But in Fisher's "History of Rochester" (1722), we read: "Over the entrance to the choir is an ancient organ, which Browne Willis, when he surveyed the cathedral, termed 'a slightly organ;' but it now gives both the visible and audible indications of its great age. By the best information I can procure, it was erected very early in the seventeenth century, and so long since as 1688, it was styled 'an old instrument,' £160 were then paid for its repair, and a new 'choir' organ." It would seem then from this, that this organ was removed from the transept to the choir screen at some unknown date; that it was one of the few instruments which survived the great Rebellion, and that it retained its place till the erection of Green's organ in 1791.

In Dugdale's "Monasticon," there is a drawing of the interior of Lincoln Cathedral, in which the organ appears over the choir stalls on the north side. This is also quoted by Rimbault,

The same also appears to have been the case at Durham Cathedral,—likewise at Worcester before the Reformation. If from cathedrals we turn to college chapels, we find there also the same uniform practice of putting the organ on one side of the choir. There does not appear to have been any deviation from this practice before the time of the Restoration, except in a few special and isolated instances. Nor is the circumstance different in the case of ordinary parish churches, save that it was not unusual in the sixteenth century to have small portable organs which could be moved from one place to another. Probably, there is no unauthenticated instance in England of an organ either on the rood loft or at the west end of a church before the Reformation.

It is now time to turn to the continent, and see what has been the usual position of the organ in foreign churches. The oldest foreign organ that I have played upon is that in the nave of the Cathedral Freiburg, in Briesgau. This organ was built in 1520, and remained much in its original state when I tried it in 1851. It had two manuals and one octave of pedals. It stands in the nave on the north side, towards the west, at a considerable elevation. There is also a second and newer organ on the ground at the south side of the choir. In Milan Cathedral are two fairly large organs facing each other on the north and south, above the stalls, towards the west of the choir. Many Italian cathedrals have organs similarly placed. At the Church of St. Anthony, at Padua, there are four large organs. They are placed so as to partially enclose the four great piers at the entrance to the choir, and look very fine and imposing. On grand occasions I was informed that they are sometimes all played together. At the famous Church of St. Mark, at Venice, there are two large organs, one on either side, and four small ones in the side chapels. The Cathedral of Genoa has an organ in each transept. There is a church at Florence, the Chiesa de Carmini, which has a large west end organ over the entrance, and a smaller one in the choir. In the mighty Cathedral of St. Peter's, at Rome, there is no organ at all in the nave, except two or three small ones on wheels, which are moved about to various parts of the vast building as occasion may require. But in the Capella del Coro, where ordinary daily services are conducted, there are two organs facing one another in opposite galleries, of which the larger and better one is by Priori, a Roman builder, and it has two manuals and two octaves of pedals, only the compass is what is called "short," as is usually the case in Italy,—or at least it was so when I was there in 1851. There has been some talk of erecting a large organ in St. Peter's, but I do not think it has been in any way carried out. At Freiburg, in Switzerland, the celebrated organ is in a gallery at the west end. So it is at Berne, at Lucerne, and at Bâle. At Ratisbon the organ is behind the high altar of the cathedral. The effect is good, but weak, as the sound cannot well get out of so confined a space. There are two other instances of this position, both at Venice. At the Frauenkirche, at Dresden, Silbermann's fine organ is similarly situated, except that it is in a gallery above the altar. At the Cathedral of Antwerp there is a fine large instrument on one side of the nave, besides two small ones in side chapels. At Seville Cathedral there are two enormous organs of real Spanish make, one on either side of the choir, above the choir stalls, besides two smaller ones in side chapels. In Strasburg Cathedral Silbermann's beautiful organ is in the triforium, over the second arch from the west, on the north side of the nave.

The common practice in the principal Lutheran churches of Germany is to place the instrument at the west end, over the entrance door, though to this there are many exceptions. Before the nave of Cologne Cathedral was completed, the organ stood upon the screen at the entrance to the choir, where it sounded remarkably well. Since the completion of the cathedral it has been removed into a transept.

I saw only one foreign church, and that was in Antwerp, where the organ was on the *jubbé*, or rood loft. In France it is customary to have in their cathedrals and large churches two organs—one very large, called "l'orgue de tribune," in a west end gallery, and the other smaller, on one side of the choir, called "l'orgue d'accompagnement." The result one is driven to by comparing all these examples is that there is no invariable rule, but that the position of the instrument depends on the exigencies of the service. Where the chief use of the organ is to lead the rough singing of chorales by the whole congregation, as it is in Lutheran Germany and Calvinistic Holland, the organ is properly placed at the west end, over the principal entrance. But where it is needed to accompany a choir at one time and to play grand voluntaries at another, as in France and in Austria, then it is usual to have two organs,—a large one in the nave and a smaller one close to the choir. Neither of these plans exactly fits our English requirements, although we may draw some useful lessons from a study of them.

(To be continued.)

ORGAN *versus* PIANOFORTE PLAYING.

In a series of articles on the "King and Queen of Instruments," which have appeared from the pen of Mr. Orlando Mansfield, the great players on both instruments are spoken of, including Bach, Conperin, Handel, and others. Regarding Mozart, the writer tells us that:—

He was accustomed to the organ from the early age of seven years. In 1769, when in Italy, his organ playing attracted crowds, and twenty years later he played the organ at Leipzig with such effect that a pupil of Sebastian Bach declared the old master to be risen from the dead. In 1779 Mozart was formally appointed organist of Salzburg Cathedral, an office which he resigned about eighteen months after, disgusted with the abominable treatment he received from the archbishop. Many other interesting incidents proving the accomplished character of Mozart's performances on the organ and pianoforte might be cited, but we must reluctantly leave them unnoticed for the present, as enough has been said to prove our argument.

It must not be forgotten, however, that the great Beethoven (1770—1827), was, in his younger days, celebrated for his organ playing. He studied under Neefe, organist of the Electoral Chapel at Bonn, deputed for his master at the age of eleven and a half years, and was appointed sub-organist in 1784. After his removal to Vienna in 1792, he does not appear to have accepted any regular organ appointment.

Johann Ludwig Dussek (1761—1812), the eminent pianist and pianoforte composer, commenced his study of the organ when only nine years of age. Four years before, at the early age of five, he had made his first efforts at pianoforte playing. When a mere child he was able to assist his father in his appointment of organist at Czeslau, in Bohemia. Dussek's abilities as an organist procured him in succession the appointments of organist to the Church of the Jesuits at Kuttenberg, and to churches at Mechlin and Berg-op-Zoom; and his practical acquaintance with the king of instruments influenced to a very large extent the manner in which he expressed many of the ideas which are found in his pianoforte works, especially in the slow movements.

The Abbé Vogler (1749-1814), an organist of European fame as a pianist, extemporised at Vienna with Beethoven himself. But his pupils, Carl Maria von Weber (1786-1826), the founder of the modern romantic school of pianoforte composition, and one of the greatest pianists of the day, and Jacob Meyerbeer (1791-1864), who possessed most remarkable powers of execution on the pianoforte, were both noted for their organ playing, and were in the habit of daily extemporising fugues, &c., in the cathedral at Darmstadt under Vogler's direction. The illustrious organist Adolph Hesse (1809-1863) was also a diligent student of the pianoforte.

Perhaps the most perfect combination of pianist and organist was found in the person of Mendelssohn (1809-1847). Contemporary

opinion described his pianoforte playing as being characterised by power, beauty, nobility and grace, and yet Mendelssohn was undoubtedly the greatest organist and organ composer since the days of Bach. The enthusiasm excited by his playing on the organs in St. Paul's, Christ Church (Newgate Street), and the Birmingham Town Hall, when in England, was immense. How greatly pianoforte playing assisted his organ performances is attested by Sir George Grove, who says: "The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano."

But even more surprising than any combination of pianoforte and organ playing we have yet noticed was that of Sigismund Thalberg (1812-1871), the greatest pianoforte *virtuoso* of the present century. Describing his technique, Herr Pauer says: "His scales were marvels of evenness; his shakes rivalled the trill of the canary bird; his arpeggios at times rolled like the waves of the sea, at others resembled the airy and transparent folds of the finest lace; his octaves were thundered forth with never failing accuracy, and his chords seemed to be struck out with mallets of English steel rather than played by fingers." And yet this man too was an organist. Dr. Spark of Leeds has furnished us with an interesting account of an excellent extemporisation in four and five parts given by Thalberg in the Leeds Town Hall, October 16, 1852, a performance which he (Dr. Spark) describes as at once clear and solid; and he goes on to relate how, in answer to his questions, Thalberg stated "that pianists like Mendelssohn, who well know that instrument, were better able to play the pianoforte in a more sustained and smooth style—especially in slow movements—than those who did not avail themselves of a similar advantage. I know," said Thalberg, "numbers of performers who are equally great at the organ and pianoforte, and possess the requisite touch for both."

And we must not forget that Gounod was organist at a church in Paris, and Gade at a church in Copenhagen, while Rheinberger, the greatest of contemporary German organists, began to study the pianoforte at the age of five, and was, in after years, a professor of that instrument in the conservatoire of Munich, and Mr. W. T. Best, of Liverpool, has deeply studied the pianoforte. Indeed, it may safely be said that there is scarcely any organist of repute in this country but has devoted more or less of his time to the study and practice of the queen of instruments, while a considerable number of pianists owe much to their knowledge of the organ."

Now organ touch is so even and good, all pianists anxious to acquire the power of *legato* and contrapuntal playing, should study and practise upon the "King of Instruments." Organists too, should study pianoforte playing in order to secure mastery over finger technicalities in their most varied, rapid, and complicated forms. The keyboard instruments are, indeed, very nearly allied as regards their playing, fingering, and methods of manipulation.

COLLEGE OF ORGANISTS.

A lecture on "Sight-singing" was given on Tuesday last by Mr. F. W. Wareham. A number of intelligent choristers now under Mr. Wareham's training sang the musical illustrations. The chair was ably occupied by Dr. C. W. Pearce. The meeting was also addressed by the following gentlemen:—Dr. Verrinder, Mr. Warriner, &c., and also Miss Kenway. Mr. Wareham based his lecture upon a full and careful consideration of staff and tonic sol-fa systems, and had much to say of Hullah, of Curwen, and the leaders of modern popular choral class singing. Mr. Wareham has deduced a remarkably clear method of teaching, published by Pitman & Co. There was a goodly audience present, and a great deal of interest was displayed in the valuable paper read. Votes of thanks to the lecturer and chairman closed the meeting.

SPECIFICATIONS.

ST. HELENS.—Mr. S. W. Pilling opened, in February last, the new organ which Messrs. Brindley & Foster have erected on their improved tubular pneumatic system at St. Mark's Church. The specification, which was drawn up by Mr. Pilling, contains the following stops:—

PEDAL.—Open bass, Sub bass, Gamba bass.

GREAT.—Bourdon, Open diapason, Salicional, Flûte harmonique, Octave diapason, Nazard, Doublette, Posaune, Swell tremulant.

SWELL.—Violin diapason, Rohr flöte, Echo diapason, Unda maris, Geigen principal, Full mixture, Cornopean, Oboe, Clarionet.

CHOIR.—Lieblich gedact, Viol de gambe, Vox angelica, Flauto traverso, Clarionet.

COUPLERS.—Swell to great, Swell to choir, Choir to great, Choir octave, Swell suboctave, Great to pedals, Swell to pedals, Choir to pedals.

Three pneumatic thumb pistons acting on great and pedal stops. Three ditto on the swell stops.

The swell to great and the great to pedal couplers are acted upon by pedal in addition to draw stop.

The great, swell, and pedal organs are placed in the chapel on the north side of the chancel, and the choir organ, with detached key console, is fixed on the south side of the chancel.

The two sections of the organ are enclosed in carved pitch pine cases, with spotted metal front pipes.

BACH ORGAN RECITALS.

At the Church of St. Mary Abchurch, Abchurch Lane, City, it will be remembered a very interesting series of recitals, entitled: "Six hours with the Organ Compositions of Johann Sebastian Bach" was given last year. Another, and a second series will be given by the same organist, Mr. Albert E. Bishop, shortly, the first performance of the series taking place on April 29, 1889, at three o'clock. Mr. Bishop has issued the following historical and critical notes:—

Prelude and Fugue in D major. (Peters' edition. Vol. IV., No. 3.) Written at Weimar. There are several MS. copies existing which give the Prelude by itself, and on these it is entitled "Concertato," on one MS. only are found the Prelude and the Fugue together. Spitta speaks of the whole work as being a "dazzlingly beautiful bravura piece." The Fugue has become one of the most popular on account of its strikingly original and eccentric subject, and its light construction allows of its being performed at a rather more rapid pace than those in which the parts are closely interwoven without danger of obscuring the detail.

Chorale "An Wasserflüssen Babylon," in G major. (Vol. VI., No. 12.) Here the accompanying counterpoint is in four parts, two of which are assigned to the pedal, while the *Cantus firmus* is given upon a separate manual. It was afterwards re-arranged by the composer in four parts, having one only on the pedal, which version will be found upon the following page of Vol. VI., Peters', and also in the Bach Society's edition. In the case of the Chorale "Aus tiefer noth" (Vol. VI., No. 13), with double pedal part, there is no doubt that the larger 16-ft. stops were intended to be used, although even there the effect is extremely heavy; but in the present case the quiet pathetic style of the words and music seems to indicate that the two parts upon the pedal could scarcely have been intended for other than 8-ft. stops, or, perhaps, with a very soft 16-ft. in addition.

Sonata in E flat, for two manuals and pedal. (Peters' edition. Vol. I., No. 1.) Allegro moderato. Adagio. Allegro. It has been thought advisable to repeat the six interesting Trio Sonatas, in order to avoid an undue proportion of the louder and heavier compositions, and to impart more variety to the programmes. Some details about these Sonatas will be found in the annotated programme of the former series.

Fugue in G major. (Vol. IX., No. 2.) An early work, probably written at Arnstadt, or possibly at Lüneberg; the fact that the existing MS. is entitled "Fugue, with pedal part," suggests its having been composed before Bach was in the habit of regularly writing independent parts for the pedal.

Chorale "Wo soll ich fliehen hin." (Vol. IX., No. 8.) In this little piece the Chorale tune is given in the bass, upon which is constructed two running parts, chiefly in canon.

Fantasia (or Prelude) in C minor. (Vol. IV., No. 12.) This Prelude formerly belonged to the C minor fugue in Vol. II. It is in five parts, and contains some excellent imitative movements. There is no reason for calling it a Fantasia; it would be more fitly described as an "Adagio."

Fantasia in G major. (Vol. IV., No. 11.) Written at Arnstadt. Here we have indeed a remarkable production. So eccentric is it that some have doubted its authenticity; Griepenkerl, however, assures us that four original MSS. of it are in existence. It commences with twenty-eight bars of semiquavers, leading to a massive

five-part movement of considerable length, and containing many bold and masterly suspensions. After a most unexpected climax a very rapid cadenza in demisemiquavers ends the piece. It would be in vain to place it side by side with the splendid works of the Leipzig period, but the careful student will not fail to discover in it evidences of that prodigious strength and originality which was eventually to make Bach what that prince of critics, Robert Schumann, declared him to be—viz., "the greatest composer in the world."

MAY 6.—Fantasia and Fugue in C minor. (Vol. III. No. 6) Written at Weimar. This work is taken from a MS. in the handwriting of Krebs, who was one of Bach's best pupils; Griepenkerl considers it to be one of the most excellent of its kind among the organ works. The Fugue is constructed upon the same plan as that in F major and that in F minor.

Two specimens of the short Chorales contained in the "Orgel Buchlein." (Vol. V. Nos. 2 and 48.) (a) "Alle Menschen müssen sterben." (b) "Vater unser in Himmelreich." The "Orgel Buchlein" of which the autograph is in the Royal Library in Berlin, is a collection of fifty-six Chorale tunes briefly worked in contrapuntal manner. The title of the book, literally translated, reads as follows: "A little Organ book in which it is given to the beginning organist to perform Chorales in every different way, and to perfect himself in the study of the pedal, inasmuch as in the Chorales to be found in it the pedal is treated as quite *obligato*. Inscribed to the honour of God Most High, and that my neighbour may be taught by it.

Sonata in C minor. (Vol. I., No. 2.) Vivace. Largo. Allegro.

Fantasia and Fugue in C. (Vol. VIII., No. 9.) Written at Weimar. Although the above is for manual alone—all except the last three bars of the Fugue—yet it bears evidence of being far more mature than those works without pedal which characterised the earliest periods of the master's career.

Trio upon the Chorale "Wir Christenleut." (Vol. IX., No. 9) There appears to be some little doubt as to whether this interesting little piece was written by Bach or by his pupil, Krebs.

Concerto in A minor. (Vol. VIII., No. 2.) Allegro. Adagio senza pedale. Allegro. This is one of four Violin Concertos written by the Italian composer, Vivaldi, but transcribed for the organ by Bach. As it is probable that much of the detail of them in their present form is from the hand of the latter master, two specimens of these Concertos are introduced into these series. Dr. Burney tells us that Antonio Vivaldi was "Maestro di capella" of the "Conservatorio della Pietà" at Venice; he was contemporary with Bach and popular as a player upon and composer for the violin. His "Cuckoo Concerto" was a great favourite and became known in England at the time. He was an ordained priest of the Roman Church.

(To be continued.)

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—On March 30, M. Guilmant gave a recital, meeting with a very enthusiastic reception. His pieces were: First Sonata, Mendelssohn; "Meditation," Lefebure; "Nuptial Postlude," Guilmant; "Cantilene," Guilmant; Fugue, G minor, Bach; Improvisation, March, Lemmens. Several pieces were encored and greatly applauded.

IMMANUEL CHURCH, WEST BRIXTON.—The following is the programme given by Mr. F. G. Brooker, recently:—Air and variations, in F., Dr. F. E. Gladstone; Barcarolle from Fourth Concerto, Op. 19, Sir W. Sterndale Bennett; Prelude and Fugue in D, Bach; First Sonata, Mendelssohn; Andante in F, Bruce H. Steane, A.C.O.; Overture in F minor, G. Morandi.

ST. JOHN'S CHURCH, CHELTENHAM.—Programme of a recital given on March 26, by Mr. Ernest A. Dicks, F.C.O. Organ Concerto, No. 1, in G minor, Handel; Chorus, "Praise His awful name" (Last Judgment), Spohr; Grand Fugue in E flat, on St. Ann's Tune, J. S. Bach; Air "Angels ever bright and fair," Handel; Ave Maria, Liszt; Andante in G, Dr. S. S. Wesley; Anthem, "Thou wilt keep him in perfect peace," E. A. Dicks, F.C.O.; Grand Solemn March in E flat, Henry Smart.

TOWN HALL, WEST BROMWICH.—Mr. William Hartland's organ recitals (Fifth of Eleventh Series)—On March 11, the organist was Mr. Samuel Prince Guttridge, A.C.O. (recently appointed organist and choirmaster to Sir Robert Menzies, Aberfeldy, Scotland). Programme: 3rd Sonata, Mendelssohn; Berceuse in A, Delbruck; Toccata and Fugue in D minor, Bach "Jerusalem the golden,"

Dr. Spark; Offertoire in F minor, Batiste; "The Better Land," Dr. Spark; March in G, Smart.

ST. GEORGE'S CHURCH, PERRY HILL, CATFORD.—On March 4, an organ recital was given by Mr. H. Collier Grounds. Programme: Overture, Daughter of Jairus, Sir John Stainer; Rêverie Cantabile, Dr. Warwick Jordan; Coronation March, Meyerbeer; Concerto No. 1, Handel.

NOTES.

The death is announced, at the age of nearly 82, of the well-known hymn-writer Mr. G. Rawson. The deceased, who for many years resided at Leeds, was the author of a large number of hymns, which some time since were published in complete form by the Religious Tract Society and Messrs. Hodder and Stoughton.

As some difficulty has recently arisen in connection with popular recitals in London; organists, especially recitalists, should ascertain from the official agent, Mr. A. Moul, 26, Bond Street, their liabilities in connection with the performance of music by recently deceased and living members of the French Composer's Society and others concerned in the new international copyright arrangements; without definite knowledge of the matter, it may be well to mention the following writers' music as being possibly protected:—Batiste (some pieces only), Bizet, Thomas, Saint-Saëns, Widor, Dubois, Salomé, etc. The fine for performance of a piece without proper arrangement or understanding may be, it is said, 2s. 6d. in each case. However, Mr. Moul is a kind and obliging gentleman, and would doubtless give every information.

Mr. A. Hill, 151, Strand, has recently taken out a patent for an "Improved motor for blowing organs and for other purposes."

In connection with the question of performing rights for foreign organ music the following will interest recital players:—"In answer to numerous enquiries, and to correct misleading applications for Fees on the part of the French Author's Society, Messrs. Schott & Co. beg to state that Guilmant's compositions, as well as all their very extensive copyright works by French, Belgian, and German composers, can be performed in Public without Fee or License, as hitherto, if the performing right is not expressly reserved upon the title page."

On Saturday night the Albert Hall, Sheffield, was crowded at the weekly popular concert, the chief attraction being M. Alexandre Guilmant. Towards the close smoke was perceived issuing from the second tier underneath the gallery. A woman raised a cry of "Fire." There was instantly a rush for the door, and a serious panic appeared inevitable, when some one closed the balcony door, called out that there was no danger, and asked the people to keep their seats, while the organist continued playing. A woman fainted, and many people left the building. It afterwards transpired that a man had put a lighted pipe in his pocket, and his clothes igniting caused the smoke and smell of burning which created the alarm.

Tickets (4s. each) for the College of Organists' Annual Dinner, on April 29, under the presidency of Sir John Stainer, may now be obtained at the College, Hart Street, Bloomsbury. The dinner is fixed at 6.30 for 7. To suit the convenience of those coming from distant places, ordinary morning dress will be worn.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 12—Examination at 11 a.m., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in, on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O. Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

ON THE POSITION OF ORGANS IN CHURCHES

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

Let us now turn our attention to English organs and modern requirements. It is evident that there are several various and often conflicting interests to be consulted in the selection of a proper site for a church organ. There are first the interests of the clergy, who regard the matter, perhaps, from an ecclesiological point of view. Then there are the interests of the singers in the choir, who will view the question on its vocal side. Next we have the interest of the organist, who regards the position of the organ from a comparatively instrumental aspect. After him comes the architect, who chiefly looks at the appearance of the case, and too frequently hates the organ entirely, and would fain conceal as much of it as possible. Lastly, there is the organ builder, who knows how much better his instrument will sound with free space around it than when boxed up in a small chamber, and who feels that his reputation is more or less dependent on the decision as to locality to which those who have the management of the affair shall finally come. Here is, then, a fruitful source of quarrels and recriminations, and jealousies and revilings, of grumbling and discontent. It is really a matter of wonder that such occasions as the discussion of the position of a new organ so often pass off so amicably and peaceably as they do. Perhaps it may be expected that I should lay down some general, or universally applicable, rule for finding the best position for an organ. But I can do nothing of the kind, for what is suitable for a large cathedral would be eminently unsuitable for a small country church. What would be best where there is a regular choir and a full choral service, would be anything but good where the organ is only needed to lead the psalmody of a general congregation.

Let us consider some of the most usual cases in turn. In the first place let us take the requirements of a cathedral or collegiate church, where a full cathedral service is daily performed. In many such churches the whole of the regular congregation is included in the choir proper—as in Westminster Abbey, in Gloucester, in Wells, or in York Cathedral. Probably the very best place for the organ in all such cases is over the choir screen, in the centre of the building. It is, perhaps, not the best place *architecturally*, inasmuch as it renders it impossible to gain an uninterrupted view of the cathedral from west to east. But, *musically* speaking, it is the best place, not only because the organ has free space all round it, but also because it occupies a very, very favourable position for supporting and leading the singers. It just a case where it is necessary to balance the conflicting claims of sight and sound, of architecture and music. And, therefore, speaking as a musician, and a lover of cathedral service, I am inclined to advocate in all such cases the retention of the organ on the rood screen. But then the evil effect to the eye can often be mitigated by dividing the organ so as to keep all the middle part at a low elevation, and putting the tall pipes, and all that most tends to obstruct the view, on either side. This is done very judiciously at Westminster Abbey, and also at Rochester Cathedral, and the musical effect of the organ is hardly impaired by the arrangement. Where, however, this plan is not convenient, and the organ remains over the middle of the screen, it is often necessary to adopt some special plan to render the instrument available not only for services in the choir, but also for more congregational services held in the nave. At Gloucester, for instance, where no such contrivances exist, the organist is obliged to be helped by looking glasses,

as well as by concerted signals, or he could not accompany a nave service, sitting as he does on the eastern side of his large instrument. To obviate this inconvenience, the keys have in some instances been placed on the north or south end of the organ, so that the organist has the command of the nave and choir equally. This excellent method has been adopted in the cathedrals of Peterborough, Manchester, and Exeter; and also in Beverley Minster, and St. George's Chapel, Windsor. There are, however, many cathedrals in which there is neither no screen at the entrance of the choir, or else an open one on which an instrument could not be placed. In such cases there are two ways of placing the organ, each of which has its advantages and disadvantages. One way is to place the organ over the choir stalls, on one side. This has been done at Winchester, Hereford, Worcester, Ely, Llandaff, St. Asaph, and Bangor. The advantages of this plan are, first, the opening out of the view of the church from east to west, and, secondly, the bringing the organist into close proximity with his choir. But the disadvantages are by no means trifling,—in fact, a one sided position of the organ tends to obscure, if not to destroy, the antiphonal effect of the chants and services. It has always appeared to me that this answering of side to side, varied by the grand conjunction of the two semichoruses in the full parts, constitute one of the greatest charms of a true English choral service. Moreover, it is a feature which we possess in common with the rest of Christendom, for both in Roman Catholic countries and in those which belong to the Eastern orthodox communion this antiphonal system universally prevails, and besides its present universality it has the additional claim of extreme antiquity. The earliest instance is that of Miriam and the Israelitish women in their responsive songs of thanksgiving after their deliverance from the bondage of Egypt and passage across the Red Sea. Then we find traces of it in the structure of several of the psalms, as has been well worked out by the late Dr. Jebb, in his dissertation on the word "selah" in his "Translation of the Psalms." Nor is it difficult to discern something of the same sort in the accounts we have in Holy Scripture of the singing in Solomon's Temple. We learn from Theodoret, too, that it was at Antioch that the custom of antiphonal singing first prevailed. But Philo tells us that in the very earliest days of Christianity a choir of women and children was frequently answered by another composed of men's voices in their public services. St. Ambrose, in the fourth century, introduced this antiphonal singing at Milan, where it spread throughout the Western Church. Socrates, the ecclesiastical historian, tells us that "Ignatius, third bishop of Antioch, in Syria, from the Apostle Peter, who had also conversed familiarly with the Apostles themselves, saw a vision of angels hymning in alternate chants to the Holy Trinity; after which he introduced the mode of singing he had observed in the vision into the Antiochian churches, whence it was transmitted by tradition to all the other churches." With such a vast antiquity, with such a universal adoption to sanction its use, it is impossible not to regard with veneration and affection so edifying a custom, and when we add to this the confessedly admirable effect of such singing when considered from a purely musical standpoint, we must feel justified if we are somewhat jealous of anything tending to tarnish the beauty or obscure the effect of it, as an accompaniment all on one side must necessarily do. On that ground alone, great exception may fairly be taken to the plan of placing the organ over the choir stalls on one side, unless such a position is found to be the only available. Thanks, however, to modern mechanical improvements and resources, it is possible now to retain all the undoubted advantages of this lateral position, while avoiding, in whole or in part, the concomitant disadvantages to which reference has been made. A plan has been adopted in the cathedrals of St. Paul's, Salisbury, and Durham, and in several

parish churches, by virtue of which the organ is divided into two portions, situated respectively on the north and south side of the choir or chancel, opposite each other. The mechanism which connects the two portions is carried under the pavement, and is tubular pneumatic or else electrical, so as to be comparatively unaffected by damp or change of temperature, as the old fashioned connection by trackers necessarily was. By this means, one player, sitting on one side of the choir (or, if preferred, in the midst of the choir), can control both portions of the instrument at once, and can alternate the north and south, as the voices "fling backwards and forwards their alternating songs," so as to enhance the antiphonal effect by a judicious method of accompaniment. Although an organ will not sound quite so mellow in such a lateral situation as it would over a central screen, with free space on every side of it, yet the choral and architectural advantages far more than compensate for this drawback. I consider it, therefore, an admirable arrangement. Where there are transepts available, it is desirable to place the organ across them (as at Winchester), in preference to choosing smaller arches for the purpose, where the sound is more confined. At Chester Cathedral the organ has been placed in the north transept, in a gallery, with the exception of a few choir organ stops, which are over the central screen, and, as it were, at right angles to the rest of the organ. This is a good plan, in so far as it enables the organist to accompany the service without deteriorating from the antiphonal effect of the semichorus, but there are not many churches which would admit of its adoption.

(To be Continued).

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

The following letters have been addressed to the editors of the "Builder" and "Musical Opinion." Mr. John Belcher writes:—

It is exceedingly gratifying to find that some interest has been aroused on the question of the position of the organ in churches, and its general requirements. A little friendly interchange of views between architects and organists would do much towards improving its condition, and architects may be enlightened on many details on which they have been in doubt. If I have done something towards the abolition of the "organ chamber," and to obtain its general condemnation, I shall be glad; but there are other points to be established. Mr. Lake in his interesting letter (in the March issue), expresses the views of an organist, on some of which it would be advantageous to remark. Like Mr. Statham, whose reputation as an amateur organist is well known, he strongly advocates the use of pneumatic tubular action in the development of the use of the organ, and he considers that "organ touch is quite independent of distance between key and pipe." The various methods of tubular pneumatic action have been brought undoubtedly to great perfection; still, in touch there generally seems to be something wanting,—a want which will, perhaps, be supplied with further improved appliances, and a sufficient mastery over an ample and prompt wind supply. But no action, however perfect, will entirely conquer distance and the disadvantage of having the organist removed from the immediate presence of his instrument.

There is another point which must not be lost sight of when it is advanced that, by the use of electric or pneumatic action, an organ placed at the west end of a church might be played by an organist at the east end or chancel,—viz., the time it takes for sound to travel. It can easily be understood how next to impossible it would be even for a cool and calculating head to manipulate with his fingers in advance of the sounds he is listening to. I fear Mr. Statham would not enjoy his finger playing under such conditions. It is stated that the feat is accomplished by some organists; but is it wise to promote such trials of nerve and skill? How distracting it would be if, as is also suggested, he had under his control at one key-board a "powerful organ at the west end and an ample accompaniment organ at the east,

divided on a screen." Instead of the acoustic difficulties being solved, it seems to me they are increased, for he would have to listen to sounds arriving from three different places. A combination stop might make them speak instantaneously by electricity, but the sounds themselves would not reach any given point together.

There is one other point on which Mr. Lake and others differ from me. The advantages for placing the console (when not detached from the organ) partially under the pipes seems to me rather to weigh against such a position. If the organist is to be placed where he cannot hear his organ, and thus hear more of the choir, is it not likely that those who hear both will hear too much organ? The balance of sound heard by the organist will, at all events, differ from that of the congregation, and I know that in some instances this accounts for the complaint that the choir is drowned by the organ. There may be some further elucidation of this opinion, but in stating my own I do so in no captious spirit, but in the hope that useful and valuable information may be elicited from those entitled to speak with the advantage of experience and authority.

Mr. Ernest Lake observes:—

It will be a glad time when architects and organists synchronise their interests and know more of each others' art crafts. It has been said that I consider that organ touch is quite independent of distance between key and pipe. May I be pardoned for saying that I *know* it, and am prepared to prove this at any time by mentioning organ actions which are as delicate, sensitive, and instant in repetition as that of an Erard pianoforte, and this on the smallest possible wind pressure. As a matter of fact, the perfection of tubular pneumatic action is dependent less upon the wind supply than the rapidity of the exhaust. I freely admit that *some* of the tubular pneumatic systems put forward are still lamentably defective, though the *touch* is always light and absolutely independent of reasonable distance; but I affirm that the perfection has now been reached in at least one or two patents.

I cordially agree as to the difficulty of judging sound at a distance. Whilst at St. John's, Princes Street, Edinburgh, the magnificent instrument by George England (which I had the honour of restoring and subsequently removing at the hands of Messrs. Brindley & Foster) was in the west tower, and about one hundred and twenty feet from the choir. Seated high up in the west gallery the effect in accompanying was to myself pure cacophony, because, allowing for the voices to reach me and the organ tone to return to them, I was compelled to anticipate each chord. The removal was compulsory, although, had the console alone been removed to the east end, the unpleasantness would of course been only half as great, whilst the difficulty and strain would have disappeared. It is hardly worth while to say that after removal the tone was found considerably deteriorated.

(To be continued.)

THE LATE CANON SIR F. A. GORE OUSELEY, BART.

The sudden and lamented death of the distinguished Oxford Professor of Music removes a Church Musician and organist of marked powers and influence. Sir Frederick Ouseley had a reputation as an eminent organ player; but as his circumstances and high clerical position removed him from opportunities as a performer, he was rarely heard and was, indeed, chiefly known as an extemporaneous player. In this direction he was regarded by many as our best extemporaneous fugue player. At a Diploma Distribution at the College of Organists, he urged young organists to bestow more pains upon the art of extemporisation: an art little practised in these days save by organ players. His compositions for the organ were numerous, including several sonatas, three sets of preludes and fugues, several independent compositions of the last-named types, andantes, postludes, &c. Sir Frederick Ouseley composed some eleven complete Church Services, and a large number of anthems. He was an early supporter of College of Organists, receiving the F.C.O. diploma *honoris causa* in 1868, was one of the first Vice-Presidents, and served also as President and as an Examiner. His loss will be much felt by the members of the institution. *Requiescat in pace.*

NOTICE TO CORRESPONDENTS, ETC.

Time will be saved and a more prompt attention secured, if contributions, music, letters, etc., intended for the "Organ World," are sent direct to the Editor of that department of the "Musical World," 6, Argyle Square, W.C.

APPOINTMENT.

M. B. Vine Westbrook, F.C.O., has been appointed Organist and Choirmaster of Christ Church, Greenwich.

BACH RECITALS.

(Continued from page 56.)

MAY 13.—Prelude and Fugue in C major. (Vol. IV., No. 1.) Written at Weimar. The autograph, which is now in the Royal Library at Berlin, is only an outline, and therefore many bars had to be completed by the editors; this will account for some important differences between the various editions, as in bars 21, 34, 35, 39, and 40 of the Prelude, and bar 23 of the Fugue.

Variation on the Chorale "Wachet auf," in E flat major. (Vol. VII., No. 57.) The words and melody of this Chorale are said to be by Phillip Nicolai, it is well known in this country under the title of "Sleepers, wake," having been introduced by Mendelssohn in his oratorio "St. Paul." This piece was originally written by Bach for tenor voice accompanied by a violin and bass, and formed the fourth movement of the cantata "Wachet auf," but it was afterwards used by him as a separate organ piece and most probably in the simple form given in the Peters' edition.

Prelude and Fugue in C minor. (Vol. IV. No. 5.) Written at Weimar. A short work of a free character, and its origin is a M.S. copy in the handwriting of Bach's pupil, Kittel; another copy is extant, which gives the Fugue only, but transposed in D minor.

Sonata in D minor. (Vol. I. No. 3.) *Andante. Adagio. Vivace.* Prelude and Fugue in C major. (Vol. VIII. No. 5.) Written at Leipzig. A specimen of the "Acht kleine Preludien und Fugen," two of which were included in the former series of recitals.

Fugue in C minor. (Vol. IV. No. 6.) Probably written at Weimar. On a theme by Legrenzi, who lived from 1625 to 1690, and was the teacher of Lotti and Gasparini. The Fugue proper, which is a double one ends on page 40, the remainder being a Cadenza. It is interesting to note that Handel also made use of a subject by Legrenzi in his Oratorio "Samson."

Chorale "Wo soll ich fliehen hin," in E minor. (Vol. VII. No. 62.) The fact of this being among the number of Chorale pieces selected for publication in the Bach Society's edition is alone sufficient reason for accepting it as a favourable specimen of its kind. In the Peters' edition the subject, which is in the pedal part, is marked for a 4-ft. stop, but in the Bach Society's edition no such direction is given.

Fugue in G minor. (Vol. IV. No. 7.) Written at Weimar. Spitta writes in reference to this: "On account of its very beautiful theme and the masterly flow of the writing it has justly become a great favourite. The individual characteristics which make it inferior to the works of the following year must, however, not be overlooked; of these the most prominent is the countersubject, which is always the same, and only in one part."

MAY 20.—Tocatta Concertato in E major. (Vol. III. No. 7.) Rather of early date, and written probably about the time of Bach's leaving Arnstadt, or soon after. In the Peter's edition it is called a Prelude and Fugue, but this title does not adequately describe its form, consisting as it does of four movements.

The MS. copy in the handwriting of Bach's pupil, Kittel, gives the first two movements only, and these in the key of E. The other existing MS. copies are all in the key of C. The Bach Society's edition places the whole in the key of E, and this key is generally considered the preferable one.

Trio in D minor. (Vol. IV. No. 14.) The original of this melodious Trio is a MS. copy by Reichardt. It is generally supposed to have been intended to form the middle movement of an Organ Sonata, and this is the more probable as Forkel makes allusion to some Organ Sonatas other than those known as the Six Trio Sonatas.

Prelude and Fugue in G minor. (Vol. III. No. 5.) Written at Weimar. The Prelude is of a very florid character, in its tenth and eleventh bars the Theme of the Fugue is faintly foreshadowed.

Sonata in E minor. (Vol. I. No. 4.) *Adagio and Vivace. Andante. Un poco Allegro.*

Prelude and Fugue in C major. (Vol. II. No. 7.) Written at Leipzig. Spitta writes: "The C major Fugue with its lovely structure in five parts rising from the broad foundations of the Prelude like Bach's own artistic greatness from the great middle class of the German people."

(To be continued.)

SPECIFICATIONS.

ST. MARTIN'S-IN-THE-FIELDS, LONDON.—The "Musical Standard" in a description says: "This instrument was originally erected by Bevington & Sons in the West Gallery, where it now stands, but was rebuilt by Hill & Sons in 1869. It has a double front, the player being seated between the Great and Choir Organs. It has three manuals, CC to G, and a radiating pedal board, CCC to F.

The organ, as originally built by Messrs. Bevington, contained 59 stops and 3158 pipes.

The whole was enclosed in two carved cases of solid wainscoat oak, from the designs of Thomas Allom, Esq., M.I.B.A. The large case is 29 feet high and 19 feet wide, and contains the Great, Swell, and Pedal Organs. The smaller case, in front of the lower gallery, is 12 feet high and 10 feet wide, and contains the Choir Organ.

The chief alterations made by Messrs. Hill were the substitution of entirely new pipe work throughout the Great Organ; the revoicing of all the other pipe work; the removal of the Swell Organ from its former position over the Great Organ sound-board to an opening at the back of the instrument; the enlargement of the feeders and wind conveyances; and the diapering of the front pipes.

The following is the specification of the instrument in its present form:—

GREAT ORGAN—Open diapason (No. 1), Open diapason (No. 2), Double diapason, Stop diapason, Principal, Flute, Fifteenth, Mixture (4 ranks), Twelfth, Posaune, Clarion.

SWELL ORGAN—Dulciana, Open diapason, Bourdon, Stop diapason, Principal, Flute, Fifteenth, Twelfth, Mixture (2 ranks), Oboe, Horn, Double trumpet, Clarion.

CHOIR ORGAN—Dulciana, Open diapason, Double diapason, Bourdon, Stop diapason bass, Flautina, Bassoon, Clarionet, Keraulophon, Claribel, Flute, Principal.

PEDAL ORGAN—Great open diapason, Bourdon, Bass flute, Principal, Fifteenth, Great trombone, Clarion.

COUPLERS—Swell to Great, Swell to Choir, Pedals to Great, Pedals to Swell, Pedals to Choir. Also six Composition Pedals.

The present instrument may now be fairly ranked for purity of tone, size, and general effect amongst the finest specimens of parish church organs, and if placed in a church of better acoustic properties than St. Martin's, would be pronounced a magnificent instrument.

The present organist of the church, Mr. W. H. Adams, has filled the post since 1857.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE, BOW, E.—The Saturday Popular Organ Recital on April 6, was given by Mr. H. L. Balfour, of Croydon. Violin, Herr Kummer; Violoncello, Herr E. Van der Straeten. The vocalists were Miss Alice Gomes and Miss Agnes Valleris. Accompanist, Mr. Fountain Meen. The programme included Trio for violin, violoncello, and organ, "Suite," Op. 147, Rheinberger; Fugue on the name of Bach, Schumann; Grand Chœur in D, Guilmant; Berceuse, Gounod; Gavotte, Merkel; and Overture, "Egmont," Beethoven.

CLEVELAND, U.S.—The Fourth Organ Recital was given by Mr. F. Norman Adams, in Trinity Church, on Monday, February 4; Mrs. S. C. Ford, soprano, being the vocalist. A large attendance testified to the popularity and appreciation of these recitals, given under the auspices of the Conservatory of Music. Programme: Grand Sonata in D minor, Op. 42, Allegro e maestoso, Allegro, Pastorale: Andante quasi Allegretto, Finale: Allegro assai, Guilmant; Air, "On mighty pens" (Creation), Haydn; From the 4th Quartet, Largo in B flat, F. Norman Adams; Song, "There is a green hill far away," Gounod; March in E flat, Improvisation, Salome.

A local Church Choir secured Mr. Clarence Eddy, organist, of Chicago, to give a Recital on February 20. Programme, Fantasia, Fugue in G minor, Bach; Prayer, Lemaître; Gavotte, Martini; Nuptial Postlude, Guilman; The Storm, Lemmens; Fantasia on a Theme from "Faust," Gounod; Theme, Variations and Finale, Thiele.

KENTISH TOWN.—A Recital was given by Mr. C. Lawrence, Mus. Bac. Oxon., organist and choirmaster of St. Albans, Streatham Park, at the church of St. Barnabas, on March 30. Vocalist: Miss Edith Stow. Programme: Concerto in B flat, No. 2, Handel; Contemplation, Chipp; Toccata and Fugue in D, Bach; Andante cantabile in F, No. 28, Thorne; Sonata in F minor, No. 1, Mendelssohn; Pastorale in G, Merkel; Impromptu in G, No. 12, Hiles.

LIVERPOOL.—Mr. W. T. Best gave a Recital at St. George's Hall, on March 30, with the following programme: Overture, "Reginella," Braga; Adagio cantabile for the organ, Gambini; Toccata and Fugue in C minor, Bach; Andante in F major (4th Symphony), Mozart; Norwegian Bridal Procession, Grieg; Adagio and Finale (5th Organ Sonata), Rheinberger.

Mr. F. Norman Adams gave an Organ Recital upon the fine three manual organ lately erected in St. Bridget's Church, by the Wirsching Organ Co., Salem. The recital took place on Monday evening, February 25, before a large audience. The programme included: Jupiter Symphony, Allegro vivace, Mozart; Offertorio, Allegro moderato, Lefebure-Wely; Andante, Mendelssohn; Festive March, Smart; and Offertoire, Batiste.

ST. JAMES'S CHURCH, PRESTON.—At the close of Evening Service on Sunday, March 31, an Organ Recital was given with Vocal Selections. Organist, Mr. J. Stubbs, A.C.O. Vocalist, Mr. Eaton Batty. Programme: Fantasia in C minor, Hesse; Recit. and Aria, "Lord God of Abraham" (*Eljah*), Mendelssohn; Serenata, Braga; Sacred Song, "There is a green hill," Gounod; Meditation in a Cathedral, Silas; Sacred Song, "Nazareth," Gounod; Offertoire in C minor, Hainworth.

PRIMITIVE METHODIST CHAPEL, MEXBORO', YORKSHIRE.—An Organ Recital was given by Mr. Harry Fletcher (of the Guildhall School of Music, London), pupil of Dr. C. Warwick Jordan, on March 26. The programme included: Fugue in G minor, Bach; Choral with variations, Smart; Pastorale, Wely; Allegretto in F, Dr. Warwick Jordan; Offertoire in C minor, Batiste; Sonata No. 2, Mendelssohn; Qui est Homo, Rossini; Barcarolle, Bennett; Festive March, Smart.

NOTES.

At a preliminary Meeting held in the Chapter House, S. Paul's, on March 13, Canon Scott Holland in the chair, it was decided to form a Committee for the purpose of raising some permanent Memorial to the late Dr. W. H. Monk, Musical Editor of "Hymns Ancient and Modern." It is suggested that this should include the erection of some suitable Monument over his grave at Highgate; and a Memorial in the Church of S. Matthias, Stoke Newington, where for thirty-seven years preceding his death he held the position of Organist, and with which Church his name will be ever associated; and that the balance be devoted to the benefit of his family. Few realise the influence exerted over the Church at large by Dr. Monk's musical editorship of Hymns A. and M., or appreciate the important part it has borne in the revival of the last fifty years; and it is a matter for thankfulness that he was spared to complete the Appendix, which has just been issued. It is thought that many, not only at home, but also in America and in the Colonies, will be glad of the opportunity of contributing towards a Memorial of one to whom we all owe so much. The Committee is in course of formation, and already includes the names of a number of eminent and influential men. The Hon. Secretary is Mr. Harman Mackenzie, Churchwarden of S. Matthias, 132, Osbaldeston Road, Stoke Newington, N.

A contemporary notes that an organist has been spoken of as not only being an amiable man but as being the possessor of "conversational perquisites." Organists are the recipients of "perquisites" now and then at Wedding Services, etc., but as dispensers of verbal "perquisites," whatever the expression may be intended to mean, they would appear to be playing new parts.

Mr. C. Lewis Jones, A.C.O., has, after competition, been appointed Organist and Choirmaster to All Saints' Church, Princes Park, Liverpool.

"Church Bells" recently observed:—"The holding of appropriate musical performances in our churches during the season of Lent has become an accepted and widely-spread custom. The surprise and condemnation which the bare idea of such a thing raised in people's minds, say, twenty or fifteen years ago, is to-day quite an effort for us to realise. Things move very rapidly in the region of Church sentiment and customs, not less than in politics or society. To-day a vase of flowers on the altar, a plain and short surplice, a mediævally shaped stole, the sound of a violin in the choir, raise storms of expostulation, recrimination, and ferocious party feeling; to-morrow, pretty nearly every well-conditioned person has accepted the things, or is quite ready at all events to let other people accept them, and marvels what all the uproar could have been about. Special Lenten musical services were one of the things, only a few years ago, that divided us into camps; to-day they seem the most natural thing in the world. What we have to do now is not to fight the battle as to whether such services should be encouraged or not, but strenuously to urge upon those who do hold them to do their utmost to see that the music they perform is first rate, is the best that can be got at. And there is need to urge this. There is a good deal of fine and appropriate Church music of the older school to be come at, if we choose to take the trouble to discover it: there is a good deal of not fine, and in a deeper sense inappropriate Church music of the present school which thrusts itself before us, and tickles our ears, and is unworthy alike of the object with which it deals, and of our trouble in getting up a performance of it. Religion can do without art at all, but when art does come in, let us see that it is fine art."

Tickets (4s. each) for the College of Organists' Annual Dinner on April 29, under the presidency of Sir John Stainer, may now be obtained at the College, Hart Street, Bloomsbury. The dinner is fixed at 6.30 for 7. Members and friends are requested to make an early application for tickets.

A correspondent of "Church Bells" observes: "Unison singing must be gradually and carefully introduced, the prejudice against it being great. It is as difficult as harmony singing, and requires a good accompaniment." The writer further remarks "That devotion and reverence are to be aimed at rather than the indulgence of the sensitive members of the choir or the ambitious organist, and this is so inestimably valuable that I think all will agree with me that no trouble or self-denial are too great to arrive at a similar result."

One may well ask who is to judge of the feelings of singers and organists. Is there not the ambition of the ignorant as well as the ambition of the skilful? There is no greater folly than the incessant desire of the untrained congregational singer to judge the painstaking and trained chorister. It is quite true that unison singing, though in a less degree than harmony singing, has its difficulties. Indeed, it is nonsense to talk of doing even congregational singing as likely to be successful without effort and drill. Congregations are no more likely to be musically inspired than are trained choirs.

Mr. Albert Bishop, organist of St. Mary Abchurch, City, writes, that at his church, Ouseley's Service in A, and sundry tunes by the recently-departed and lamented composer, will be sung, and suggests that selections from Sir F. A. Gore Ouseley's works may be fitly performed, *in memoriam*, on Sunday next.

The Rev. A. W. Hamilton Gell, M.A., Mus. Bac., has been appointed public preacher of the diocese of Exeter. The Reverend gentleman is an old member of the College of Organists, and is an enthusiastic admirer of high-class church and organ music. He is a talented composer and a skilful organist.

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury.

The Organ World.

FALSE RELATIONS.

PART II.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

When I had the honour to address the members of the College of Organists on a previous occasion on the subject for our consideration this evening, I was compelled, by the extent to which my remarks had grown as I proceeded, to confine myself to the so-called "False Relationship" of the Tritone in the Major mode—a section of the subject, unfortunately supposed by many students and even teachers to refer only to the contrapuntal or older style of composition. In fulfilment of a promise to continue those remarks, even to the more modern style of harmony, I again come before you.

Before proceeding, let me remind you that the main principle I adopted in what I previously said was that all chords which have notes common to each other are and must be relative and connected harmonies. Further, that principle was logically extended to all chords which, by the ambiguity of their nature can be assigned to more than one derivation—may be connected with two or more harmonies. This amplification of the simple principle is exemplified by inharmonic modulation. A true test to determine the relationship or non-relationship of harmonies is thus sought to be established, and will be the standard adopted in the following observations.

Before finally leaving the question of the tritone, I must again refer to it with regard to the double tritone to be found in the modern form of the minor mode. Amongst the earliest contrapuntal writers a disregard of the false relationship of the tritone has already been shown to have prevailed, even so late as Palestrina and our own Tallis. As they worked on the ecclesiastical modes, in which the leading note was not recognised, we should look in vain in their works for guidance as to the false relationships of the two tritones found in the modern version of the minor mode. Upon the treatment of the tritones present in the modern minor mode—which are as distinct and real as the one in the Major Mode, I regret to say the student will obtain no assistance from the theoretical writings of the authorities.

The imperfect fifth in the triad upon the supertonic seems at first sight to preclude the use of this chord in juxtaposition with the chord of the dominant in case of an inevitable tritone upon such a passage in a *canto* as the following in the bass:—

Key of C Minor. G. F. D. C. a figure which will be recognised as a familiar form of cadence to a *canto fermo*. In the following harmonisation of the above in the first species of counterpoint, both forms of the interval of the tritone in the minor mode will be seen to be present in adjacent harmonies.



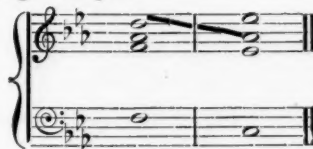
The first invasion of the super-tonic triad on the sub-dominant by its ambiguity, is evidently derivable in one way from the dominant, although fulfilling the character of the concord, according to the requirements of the older style of harmony—in that each member of the chord is separately consonant with the bass, regardless of the dissonance between two upper parts. Therefore, no false relationship can exist between the chord and the one which precedes or the one which succeeds it in the above illustration. This form of the chord of the

sixth and third upon the sub-dominant, is more manifestly assignable to a dominant derivation in the minor mode than in the major; and, is, at least, as advantageous in the case of an inevitable tritone, as a first invasion upon the sub-dominant in the major mode, when the sub-dominant succeeds or precedes the dominant in the bass. It is not necessary to speak of the tritone arising from the sub-dominant and the leading note being members of an adjacent chords, because sufficient has been previously said on that position of the tritone in the major mode, which is equally applicable to those grades of the scale in the minor mode.

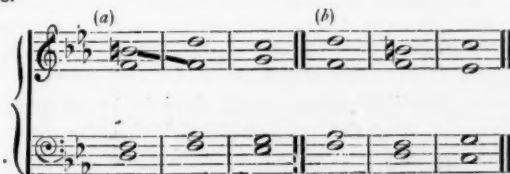
The ambiguity of the super-tonic triad in the minor mode has been alluded to. From this arises its excellent characteristic as a means of modulation to the relative major mode. In which case it may be regarded as being an inharmonious turning point, if it is considered as being changed into the chord of the sixth and third upon the super-tonic of the relative major, its derivation then being assignable to the dominant of the relative major. When so used, the remarks made upon the tritone in the major mode become applicable. Again, this chord is a most excellent means of returning from a transient modulation to the relative major, back again to the minor mode, by being treated as derived from the dominant of the minor key in the manner shown in the second illustration. There was suggested in the first portion of this paper, read on a previous occasion, a list of relaxations as to the rule against the juxtaposition of the tritone in successive chords. The fourth of those was as follows:—When the chord of the sixth on the super-tonic is preceded or followed by the chord of the sub-dominant, or its inversion.



If this be accepted, then we cannot preclude the chord of the sixth on the sub-dominant in the minor mode being preceded or followed by the triad, or its inversion of the sub-mediant, although a tritone is present between the two chords; because this is exactly a parallel case by comparing the following with the preceding example:



Nor can we preclude the chord of the 6th on the sub-dominant being preceded or succeeded by the chord of the 6th on the supertonic, although a tritone is present in this case; because the sub-dominant is a common note in the two harmonies.



A modern fashion of considering the seventh grade of the scale, whether in the major or minor mode, as possessed of the single characteristic of being a "leading note," has grown into a rigid dogma with such a large body of disciples of a system, it requires some courage to express an idea that it can be anything else but a "leading note." That it may be other than a "leading note" in the major mode will be more readily conceded than in the minor mode. At first sight this may be

thought to be a digression from the subject before us. An attempt will, however, be made to place before you some thoughts upon the treatment of the seventh grade of the minor scale, which will be found to lead to a consideration of the more modern phase of non-relationship, that is, the simultaneous or adjacent collision of an accidentally altered note against an unaltered note of the same name. In the major modes it may be observed that the triads formed upon the three principal points of the scale—the tonic, the dominant, and the sub-dominant—are major triads. That which is important to note here is they are the *only* major chords in the key. The triads on the other notes of the scale are minor, except upon the seventh grade which is imperfect, and therefore is not available as a consonant triad.

To turn to the *unaltered* minor scale; it may be observed, that, the triads upon the tonic, dominant, and sub-dominant—the principal points of the scale—are all minor. Especially to be remarked is the fact that they are the *only* minor chords in the key. The triads on the other notes of the scale are major except the one upon the super-tonic; which is imperfect and therefore is not available as a consonant triad.

Again in the major mode if the series of minor triads or their inversions are used in succession, without one of the major chords of the key intervening, a doubt would not be entertained that the major key had been departed from, if those harmonies are preceded and followed by the ruling harmonies of the key.



In like manner may not the reverse position in the minor mode be equally true, when the seventh grade of the scale is not used as a leading note? Provided when approaching the tonic the third of the dominant harmony be major, that is, when used as a "leading note."



(To be continued.)

ON THE POSITION OF ORGANS IN CHURCHES.

(Concluded from page 58.)

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

Ordinary parish churches and chapels, in many cases, are so constructed that the only available place for the organ is that abomination of modern invention, an organ-chamber. Organs are obliged to be voiced much louder than is consistent with pure tone, in order to make themselves heard at all under such unfavourable conditions: and not only so, but the large sixteen-foot pipes are usually so hidden away behind the instrument that they are scarcely audible in the church, while the mixtures seem doubly shrill and strident by contrast; moreover, the mechanism is often inconveniently crowded, causing frequent derangement and cyphering, and the bellows are often injured by damp in so confined a space.

I must, once for all, utter my indignant protest against organ-chambers. Of course the object of so placing the organ is to get as close to the choir in the chancel as possible; but even this advantage may be purchased too dearly. If the chancel has an *aisle* in which an organ can be placed, that is much better than a mere chamber, because the organ can have two fronts—one facing the nave, looking west, and the other facing the chancel and the singers. The instrument is not then so fatally boxed up and stifled as in a chamber; still even so it is a one-sided affair, and antagonistic to antiphonal music. Where the church is so small that the distance of the chancel choir from the west end is not too great, the organ may be advantageously put into a western gallery. It will always sound well there in itself, and indeed it *must* be there if the singers sit in the western gallery too, as in such churches as St. George's, Hanover Square. But a west end gallery never looks well in a Gothic church, and the organ in the centre of it often hides a good west window, and darkens the church.

The best remedy for this is to split the instrument into two portions, and put them on the north and south of the window, where they will hide nothing, letting the organist and singers sit between them. Of course all antiphonal singing under such circumstances is out of the question. In some cathedrals there are two large organs—one for the choir, the other for the nave—as in York and Worcester. This is a good plan whenever the extra organ does not take up too much valuable space, or injure the general beauty of the building. I know of no instance of an analogous duplication of the organ in parish churches or chapels, though I have met some in which there was a harmonium as well as an organ. I can conceive of no case in which a harmonium could be desirable, save where, for pecuniary reasons, an organ could not be obtained. For small churches, where only a very small organ was required, I should often advise the erection of a one manual instrument, consisting of, perhaps, three stops on the manual and a bourdon of sixteen foot tone, and of two-and-a-half octaves compass on the pedal, so contrived that the whole organ should be inside the chancel, but with all the pipes quite high up, near the roof, and the keys on the floor; the sounding portion might be "bracketed out," to be thoroughly well heard, without encroaching on valuable space below. The height at which the sound would be produced would minimise the one sided effect of which I have spoken, while the organist might sit amongst the choir. The bellows might be stowed away in a vault or special chamber, or in the vestry if there was room enough there. In a large church where there was no choir, but the whole congregation were in the habit of singing hymns at the top of their voices, what would be imperatively needed would be a large and powerful organ in a west end gallery, to dominate and lead the singers, and to drown their shouts if the cacophony became intolerable.

(To be Continued.)

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

(Continued from page 58.)

My contention is in fine this, that for buildings of average size, and having regard to purposes of accompaniment (the primary object of a church organ), the instrument should be near the choir, but the player should be removed from the former by from twenty to thirty feet, and placed in such a position that he can at once direct the singers, see the altar, communicate with the clergy, and hear the effect of his accompaniment. Whether the organ be in transept or chamber, on a screen, or divided upon chancel walls—as in St. Paul's Cathedral—the placing of the console in the position advocated is perfectly easy,

and will in time become necessary to the advancing ritual of the English church. As a practical organist, I am bound to protest against the isolation of accompanist from choir and *precentor*, whatever the position of the instrument may be; and as a churchman I cannot but feel that the intimate connection between organist, choir and clergy, to the avoidance of all possible hitches, is an absolute *desideratum*, and that this is now quite compatible with the severance from the tonal portion of the organ, so that the performer hears equally well both instrument and choir.

I have not the advantage of knowing either Mr. Statham or Mr. Belcher, but trust they will pardon my saying that I feel convinced that in cases where choir, organ, and organist are in close proximity, it is actually *better* for the latter to be seated rather under his instrument (so that he hears chiefly his choir) than that he should be only a little out from the case, when his accompaniment would often prevent his hearing the singers. I grant that with inartistic or lazy performers the listeners may, and often do, hear far too much organ, but it is the duty of every æsthetic musician who may be unable to hear the effect of his organ, to occasionally himself judge from different parts of the building the effect of the various stops and tone powers in combination with choir and congregation. No organist worthy of the name should be content with his own impressions *as at the console*, if it be close to the organ.

If I have slightly wandered from the original question of the locality of the instrument, it is because I feel very earnestly that musically speaking, the position of the organist is of primary importance. My endeavour has, however, been to point out that the *main* object of organ and organist should be the accompanying of voices; that the organ should not be buried in an organ chamber, but that if possible it should be elevated from the floor; that in ordinary sized buildings it may be either divided in the chancel, placed upon a choir screen, bracketed over the altar, or augmented by a larger or chorus instrument at the west end,—whether in connection with the chancel organ or not, but that in *any* case the player should face eastward and be in juxta-position to the choir and clergy. As also, that either of the aforesaid positions of the organ are rendered perfectly feasible and compatible, both mechanically and acoustically, with the suggested locality of the console, by the recent extraordinary improvements in the systems of mechanism,—pneumatic or electro-pneumatic.

In the simplest position—that of a concentrated chancel organ—I would urge that the player should, in order that he may hear properly the effect of both voices and instrument, be seated at a reasonable distance from the latter, if at the other side of the chancel so much the better; and I fail to see any reasonable objections to this theory, the additional cost of the mechanism being so very slight in comparison to the resultant advantages. But I may, in conclusion, say that I cordially agree with Mr. Belcher in deprecating the system of isolation of the various portions of the instrument for no assignable cause. Whilst I feel that architects have now afforded to them, by the genius of modern organ builders, a grand opportunity for arranging the acoustic position of the organ, as well as perfect facility for improvement in the design of the case and of free display of the frontage pipes, to the abandonment, let us hope, of the hideous four-post bedstead arrangement.

Another correspondent, "Amphion," writes to "Musical Opinion:—"

All your readers must have followed with much interest the valuable paper by Mr. Belcher (and the discussion thereon), and in the last number Dr. Ouseley's and Mr. Lake's communications. Architects have much to learn in the planning of churches to suit practical requirements. Lord Grimthorpe, in his book on church building, complains that he will not, in tower designing, take the trouble to ascertain the proper provisions for clocks and bells; it is the same story everywhere—utility is sacrificed to mere prettiness and "correctness." At the same time, it must be confessed that the modern organ, with its large floor area and 16 ft. pipes, presents a difficult problem for effective architectural treatment. The subject is one which has frequently engaged the attention of musicians, and I cannot do amiss in directing the attention of your more recent subscribers to a valuable paper and discussion in your numbers for April and May, 1882.

I am somewhat surprised that all who have spoken on this matter seem to regard the east end or chancel choir as inevitable. My own

idea has long been in a different direction. I find in those of our cathedral and college chapels that have retained organ screens the solution of the difficulty. To persons sitting in the choir of York, Lincoln, Norwich, or the inner chapel at King's or Trinity, Cambridge, the nave, or outer part, is virtually non-existent; or, in other words, the organ is in a west gallery. Why not, then, arrange churches in this manner? The organ elevated at the west end, with the choir and clergy stalls directly beneath, and the seats or chairs for the congregation arranged facing north and south instead of east. The altar of course would remain at the east end; at the communion service the clergy can find no difficulty in walking the whole length of the church to it. The vestries could be arranged under the organ and at one side. I believe very little room would be wasted this way, while the musical effect of the services would be much improved, and the church would secure a symmetry and completeness of design sadly lacking in many of the structures that one sees at present erected. I am far from wishing that this mode were universally followed, but I certainly think that the present arrangement of nave, chancel, and side organ chamber is getting rather hackneyed. Why a plan which is found to work very well in cathedrals and college chapels should be unfit for a parish church, I cannot myself see. The choirs of some of our cathedrals are quite as long as many parish churches now built. The west end position for the organ is universally acknowledged to be the finest, both for musical and visual effect; indeed it is in great measure the stuffing of organs into chancel chambers that has caused case designing to fall to so low a level with us. The magnificent designs of Haarlem, Hertzogenbosch, or King's College, Cambridge, may not be within the reach of ordinary church builders, but such simple and elegant designs as those in Pembroke and Emmanuel Chapels, Cambridge, are reproducible at small cost. Hundreds of fine west gallery cases have been destroyed under the present chancel chamber craze. But in point of fact the advantage of the method are plain, so I proceed to consider possible objections.

"The ritual question comes first." "The true catholic arrangement," it is said, "places the sanctuary, chancel, and congregation in descending order; you put the congregation between the sanctuary and choir." Well, in the first place, all churchmen are not ritualists, so that in any case, this objection does not tell universally. But I again ask why a design which is practically adopted in cathedrals should be unworthy of a simple church! The Roman church herself is not particular in the position. In Spain, the choir is, I believe, generally at the west end. It may be said, in the second place, that the west window is blocked up, but the east window is the important one in a church, and architects may be rather glad at having a large window (which sometimes spoils the effect of the church when left uncoloured, and is expensive to fill with stained glass) at any rate to a large extent blocked up. Moreover, by the west end arrangement, the organ appears a natural and integral part of the church; whereas in the ordinary plan, it is too often felt to be an eyesore and intrusion. The organ at Ely is by far the most beautiful example in England of the side treatment, yet even it does not give complete satisfaction; it is too obtrusive, and calls attention to the cleverness of its designer, whereas the screen or west gallery organ appears to come naturally into its place. After all, symmetry and not unsymmetry is the feature of Gothic architecture. Moreover, the Ely case is out of the question for any but a very large church.

THE GOSS SCHOLARSHIP.

The examination for the Goss scholarship, tenable for three years at the Royal Academy of Music, was held at the College of Organists on April 12. The members of the College Council, who formed the Board of Examiners were: Mr. James Higg (Chairman), Mr. C. E. Stephens, Dr. C. J. Frost, Dr. C. Warwick Jordan, Mr. E. H. Turpin, Mr. Jas. Turpin, and Mr. W. G. Wood. The Hon. Treasurer, Mr. M. E. Wesley, was also present. Eight boys were examined, several other applicants proved ineligible by reason of age, or were absent. The successful candidate is Master William Henry Bell, a young chorister of about fifteen, of St. Alban's Cathedral. For the first time in the history of the Scholarship, the fund will pay the whole of the R. A. M. fees. The presentations to the Scholarship are in the hands of the Council for the time being of the College of Organists.

SPECIFICATIONS

ST. GEORGE'S HALL, LIVERPOOL.—The organ was built in 1855, by Mr. H. Willis, of London, under the superintendence of the late Dr. S. Wesley, and for many years was remarkable for its numerous diapasons, clarabellas, and smooth toned reed stops, as well as the tuning by "unequal" temperament. The Liverpool Corporation in the year 1867, ordered the latter to be amended, and on that occasion the builder sought to impart more tone variety by the substitution of other stops for the monotonous series then existing. The "imitative" stops, however (fifteen in number), are still without any means of expression, nor is there a flute of the normal pitch in the entire scheme. It will also be observed that the usual coupler, swell to choir, is absent. The organ contains one hundred sounding stops, and is blown by a steam engine. Compass of the four clavier: five octaves and two notes (GG to A in alt.). Pedal range: two octaves and a half (CCC to F). The changes in tone are made by six thumb knobs underneath each key-board which impel the stop handles backwards and forwards. Each clavier and the pedal-board is provided with the pneumatic lever. The wind pressure varies from three inches to twenty.

PEDAL ORGAN.—Double open, wood; double open, metal; double trombone, open diapason, wood; open diapason, metal; violone, bourdon, principal, flute-bass, quint, fifteenth, fourteenth, mixture, trombone, ophicleide, trumpet, clarion.

CHOIR ORGAN, (Lowest Clavier).—Bourdon, open diapason, viola dulciana, lieblich gedact, voix célestes, octave viola, principal, harmonic-flute, twelfth, fifteenth, flageolet, sesquialtera, trumpet, clarionet, oboe (tenor C), clarion.

GREAT ORGAN.—Double open, open diapason, open diapason, open diapason, violoncello, clarabella, lieblich gedact, quint, principal, principal octave viola, flute, tenth, twelfth, fifteenth, fifteenth, doublette, sesquialtera, mixture, double trombone, trombone, trumpet, ophicleide, clarion, clarion.

SWELL ORGAN.—Double open, open diapason, open diapason, dulciana, lieblich gedact, voix célestes, principal, principal, wald flöte, twelfth, fifteenth, fifteenth, piccolo, doublette, fourteenth, double trombone, contra fagotto, ophicleide, trumpet, corno, oboe, corno di bassetto, vox humana, clarion, clarion.

SOLO ORGAN.—Bourdon, clarabella, lieblich gedact, harmonic flute, piccolo, contra fagotto, oboe (tenor C), clarionet, bassoon, trombone, clarion, trumpet, ophicleide harmonic trumpet (tenor C), clarion. The last four are on heavy wind pressure.

COUPLERS.—Swell to great unison, swell to great sub-octave, swell to great super-octave, choir to great, solo to great, solo to choir, solo to pedals, great to pedals, choir to pedals.

ACCESSORY PEDALS.—Tremulant to three swell stops. Pedals (six) giving graduated tone in great and pedal organs.

RECITAL NEWS.

FALMOUTH.—Recently a new organ, the generous gift of Miss E. L. Bullmore, of Stratton Terrace, Falmouth, was opened at the Penwerris Church by Mr. John Hele, jun., F.C.O., Plymouth. Miss Bullmore, who is a parishioner, kindly and generously consented to defray the expense, and Messrs. Hele and Co., of Plymouth, were entrusted with the building of a suitable organ, the cost of which amounts to about £300. At the opening service there was a good attendance, and a recital took place, and at the close the Vicar (the Rev. A. S. Sutton) acknowledged the liberality of Miss Bullmore.

MEXBOROUGH.—Recently, Mr. Harry Fletcher, a talented pupil of Dr. C. Warwick Jordan's gave an organ recital. His programme included: Fugue in G minor, Bach; Choral with variations, Smart; Pastorale, Wely; Allegretto in F, C. Warwick Jordan; Offertoire, Batiste; Organ Sonata No. 2, Mendelssohn.

ABERDEEN.—At Rosemont parish church an organ recital was given by Dr. A. L. Peace of Glasgow, on April 17. Vocal selections were sung by the choir, and Mr. A. W. Herd conducted. Programme: Overture and triumphal march, Hercules, Handel; Serenade, D major, Op. 8, Beethoven; Air, with variations, G major, Haydn; March, C major, No. 1, Mozart; Marche Triumphante, Le Retour de la Garde, Lefebure-Wely; Air with variations, A major, and Rondo, E major, Weber; Overture for a Church Festival, D minor and major, Morandi.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on April 4 and 9. Programme: Overture to the operetta "Son and Stranger" Mendelssohn; Allegretto Cantando (Organ Pieces Book 3), Tombelle; Offertorio in B flat major, Morandi; Allegretto (La Campanella) and Finale Fugato, Best; Andante in B flat major (fifth quintet), Mozart; Marche Hongroise in E minor, Liszt; Carillon (Organ Pieces Book 3), Tombelle; Andante in F major (First Symphony), Beethoven; Sonata in A minor (No. 3), Ritter; Quartet, "Sancta Mater," Rossini; Finale, Allegro Scherzoso in E flat major, Guilmant.

LOUGHTON.—On April 3, the service was Stainer's "Crucifixion," and it was most ably sung by an excellent choir, under the conductorship of Mr. Brand. Mr. H. Riding, F.C.O., accompanied skilfully on the organ, and solos were rendered by Mr. H. Clinch (tenor) and Mr. J. Dean (bass.)

ST. PAUL'S CATHEDRAL.—One of the largest congregations ever gathered together for the musical services which are from time to time held at St. Paul's assembled on April 19 to listen to the greater part of Sebastian Bach's "Passion according to St. Matthew." Not only was every seat in the vast building, including some special places erected in the doorways, filled to its last possible occupant, but the crowd which kept pouring in threatened to block up the gangway, until, after some eleven thousand persons had entered, the cathedral authorities, for prudent reasons, decided to admit no more. The interest in Bach's great work is shown not only in the annual Holy Week performance at St. Paul's, but in other London churches; though, of course, the conditions are most impressive in the great cathedral. The carefully prepared rendering was under the direction of Dr. Martin, the cathedral organist.

NOTES.

Schumann once remarked that:—"All that the artist who works for the Church, and has to move within the strict boundaries prescribed by her, loses with regard to success and applause from the great mass, he receives back an hundredfold in another way. To build houses is easy for him who can erect churches; and therefore he who is able to compose an oratorio, will easily win success with smaller forms."

It is requested that in view of arrangements to be made, those gentlemen who propose to attend the College of Organists' Dinner, which occurs annually on the Monday following Easter week, the day succeeding the first Sunday after Easter, and is this year fixed for Monday, April 29, will kindly send in applications for tickets for tickets for members or friends, as early as possible. Sir John Stainer will preside, as announced. The tickets are 4s each, exclusive of wine. Morning dress will be worn.

A terrible thunderstorm lately broke over Dartmoor. Among other damage reported is the partial destruction of Walkhampton Church. The north east pinnacle was struck by the electric fluid and cast down, crashing through the roof upon the organ.

M. Cavallé-Coll has built an organ for the church of St. Gervais, Rouen, an organ, constructed, it is said, on an absolutely new mechanical system, which has given the most satisfactory results. Doubtless a further description of the eminent Parisian builder's new work will be presently made known.

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. Tickets may be obtained at the College. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

FALSE RELATIONS.

PART II.—(continued).

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON
MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

An interesting illustration of the use of a major common chord on the seventh and on the third grades of the minor scale is to be found in the following from Pergolesi's "Stabat Mater."

STABAT MATER.

PERGOLESI.



Examples of such progressions could be multiplied from the writers of the last century. Less gifted writers have been warned against "emulating their defects instead of their beauties."

Musical artists cannot ignore the æsthetic relief in the musical picture by the appropriate introduction of shadows, indicated by the transitions to minor consonances in the major key.

Neither can they fail to recognise the "beauties," not "defects" in the former great masters' works by their method of heightening the sombre tones of the minor mode by the scintillations of light suggested by their use of the major consonances capable of being found in the minor keys.

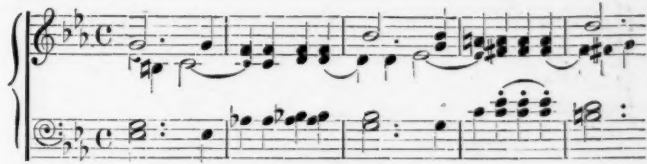
To turn to more modern composers and learn from them, Mendelssohn in the following passage has used both the chords, which would be impracticable if the seventh grade of the minor scale could not be minor and could only be used as a "leading note" to the tonic.



There are the two major chords upon the seventh and third of the key used in immediate succession. This is a beautiful and changeful progression of harmony; and it may safely be left for anyone to say this is defective, uncertain in tonality and not to be imitated.

Probably no single piece of music has been more quoted than Beethoven's "Sonata Pathetic" to demonstrate there is no minor seventh in the minor scale. The following extract from the Rondo of that sonata is a proof that Beethoven used a minor seventh in the minor mode, when he was not directly

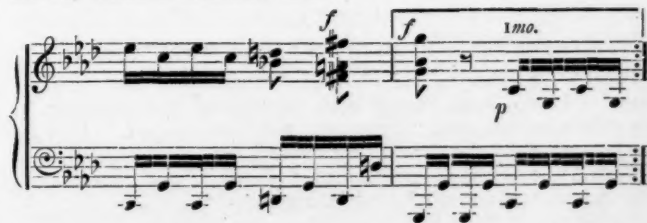
approaching the tonic or rather ending it for a transient purpose.



Some may say, "but this is modulatory." So it is, in the same sense that a transition to the relative minor in the major mode is modulatory; and it is equally available. Any modification of the scale is modulatory regardless of the closeness or otherwise, of the relationship of the harmonies to which such modification leads. To really modulate to the relative minor in the major mode requires a modification of the scale in an important feature, by raising the dominant. As in this case, to modulate to the relative major in the minor mode requires no modification of the scale. It is therefore, even more available as a temporary transition.

In the above example, the perfectly natural and graceful manner in which the relative major harmony, — a term not used regretfully — is introduced and quitted is to be commended to the thoughtful student's attention. This is so interesting that your indulgence may be asked while a more lengthy reference may be made to the passage. A first inversion of the subdominant chord by its ambiguous character leads the way to the chord of B flat with a prepared dissonant in the bass. The harmony of B flat naturally leads to a suspended fifth on the dominant resolved on the first inversion of the major chord of the mediant, which is the relative major harmony. Notice, again, how this is left by the easy modulation of a chord of the natural sixth on the minor key note, which by its equivocal derivation may be assigned to the apparent root F, which is the subdominant; also to the supertonic of the key. Its character is quickly determined by the addition of F sharp on the second crotchet of the bar, making it the dominant, or what is more generally known as the third inversion of the chromatic chord of the minor ninth. The after progression through the dominant harmony, with the "leading note" for its third, to its ultimate resolution on the tonic is as familiar as "household words."

Those who accept the doctrine of the major supertonic being no departure from the key will hardly be prepared to uphold that Beethoven intended or should have written a major dominant chord in the first time bar in the following half cadence, where it is followed by a direct return to the tonic for the repetition. This is extracted from an episode in the Rondo to a Sonata in A flat, so well known from the Funeral March, which is included in it.



These may, by some, be classed as "defects" in Mendelssohn's and Beethoven's writing, but it may be left to musicians to decide whether the adoption of a restricted view of the capabilities of the minor mode is an improvement upon these "defects."

Naturally by the use of a minor and major seventh in the scale in the minor mode, the inevitable result would be apparent non-relationship; according to the definitions of so-called "false relationships" given by theorists, when these different kinds of sevenths are brought into too close proximity.

Instances from the Organ Concerto in G Minor and Bach's "Passion" according to St. Matthew, will illustrate such cases.



These examples are given as being typical and not as rare instances; such as are frequently to be met with in the great master's works, as may be seen by an observant student.

Here, then, we are directly confronted with the more modern phrase of non-relationship. This is generally understood to be capable of being defined thus:—When one part of a chord has a diatonic note and another part has a note upon the same degree of the scale, or its octave, raised by a sharp or natural, or flattened by a natural or flat; either (1) when such a dissonance is struck simultaneously in one chord—or (2) when within two successive chords—or (3) when comprised within the distance of a third chord in succession. In all these forms so-called false relationship is supposed to be not allowed. This is accepted however as a "broad rule." An observant student will find the "broad rule" just defined much "honoured in the breach" by the great composers. An excellent theoretical writer, after a definition of so-called false relations, recognises the frequent breach of the rule in chromatic progressions and other cases, and gives this further direction for the guidance of the student:—"The ear must determine the desirableness, or otherwise, of the progression."

This is even more than most writers say upon the subject. What an uncertain standard this might be to decide such a difficult question can be left to the imagination.

(To be continued.)

ERRATA

In Lecture on "False Relations" in "Organ World," April 18.

Page 61, column 1, line 18, read "enharmonic," not "inharmonic." Line 9 from bottom read "inversion," not "invasion." Line 7 from bottom read "a concord," not "the concord." Line 2 from bottom read "chords and," not "chord and."

Page 61, column 2, line 4, read "inversion," not "invasion." Line 15 read "enharmonic," not "inharmonious."

ON THE POSITION OF ORGANS IN CHURCHES.

(Concluded from page 62.)

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

I have now gone through every variety of circumstances affecting the position of a church organ, and if I have failed to

find any general or invariable rule to snit in every case, at and rate I have tried to suggest the best course to adopt in each variety of circumstances known to me. It would be, indeed, a great satisfaction to me if I could think that any of my hints were likely to prove useful in so important a matter, and I shall be glad to hear any suggestions on the subject, which may occur to any of my hearers.

In the course of the following discussion, the Chairman (Sir John Stainer) said: I think there is no reason at all why the suggestion of Sir F. Ouseley as to organs being divided should not be carried out. We have a lot of organ builders in England hard at work on the subject of the best means of providing organs on two sides of the church, with a connection either electric or pneumatic, from side to side; and the only thing which stands in the way of the general adoption of that system, not only in cathedrals, but in parish churches, is its great expense. Whether it will ever become a cheap system I do not know, but both the electric and pneumatic systems are very expensive. Perhaps the electric system has hardly had sufficient trial yet to encourage people to venture upon it, but when you come to smaller parish churches you get very much more difficult problems altogether. Take a long, narrow church in the country, without any transept or aisles; a man says, "I cannot put an organ at the west end, because I have a dozen men and boys who are singing in the chancel." Well, then, he must put it in the chancel. It must be done by brackets, I think, and I have seen some very successful cases of organs on brackets. I do not know whether Sir F. Ouseley knows the little organ in Iffley Church: that is a very good specimen. Then another great difficulty is this: as a rule, organists are very anxious to have the organs much too large for the place. Of course it is difficult for me to personally say so, because they say, "It is all very well for you; you are a lucky man, you have a fine instrument to play upon, and you want to let everyone else have little grinders rather than give them large ones." Some years ago, I made a very rough and ready rule by which you can always find out roughly the cost your organ ought to be by the number of sittings. It ought to be about £1 a head. If you have a church holding five hundred people, if you spend £500 on the organ, you will have one large enough for the purpose.

Dr. Pole said: with regard to St. Peter's at Rome, although there is no fixed organ in the main body of the building, there is a chapel at the side—or there was thirty years ago—in which there are two organs, one at each end. At that time I had the good fortune to be in that church, and to hear one of those old contrapuntal compositions, consisting of two choirs, accompanied by two organs, and the effect was grand in the extreme. I never heard anything like it before. I have no doubt, from seeing scores written for two choirs, with a separate organ part underneath each, that such must have been a common plan in those days. I have often wondered why people who have to do with music for two choirs, with a good body of singers, do not separate them more. My experience with organ chambers is rather unfortunate. Having in my young days a good deal to do with organs. I once undertook to superintend the making of an organ for a new church. It was built by Hill, it was on a proper church scale, and was as good an organ as could possibly be; but when it went into the church, it was put into an organ chamber, and the tone was so lost that it was not like the same instrument.

SPECIFICATIONS

READING.—There is a proposal to restore the organ of St. Laurence's Church as a suitable memorial to the late Miss Binfield, who for forty-five years held the office of organist. In a description of the old instrument recently issued by the church authorities the following particulars are taken: "It would seem that Reading was conspicuous for the cultivation of music in mediæval times. We find from our parochial records that, in the fifteenth century, the church of St.

Lawrence possessed a 'peyr of Orgaunce,' which were removed from the rood-loft in St. John's Chapel further additions and improvements being made to them in 1510. This pair of organs appears to have been sold in 1513 to the friars at Oxford, and to have been superseded by a still larger and superior instrument, which, in its turn, did duty during the eventful reigns of Henry the Eighth, Edward the Sixth, and Queen Mary. But, unhappily, in the reign of Elizabeth, a violent prejudice was raised by the extreme Puritan party against the use of instrumental music in public worship; and in 1578 we find the following entry in the parish books: 'Agreed that the Organes in St. John's Chauncell, for that they should not be forfeited into the hands of the organ-takers, should be taken down and sold; and the timber of them be applied to set up two seats higher for Mr. Mayor and his brethren.' The present organ was built, 1741, by Byfield and Green, and was pronounced by competent judges to be an instrument of high excellence. The present case is to be retained, and also some of the stops and pipes. The instrument will be removed to the west end of St. John's Chapel (its ancient position in the fifteenth century), in order to open out the stained glass window which is now concealed. The work has been entrusted to Mr. August Gern, who will place the new organ on a handsome screen at the entrance of St. John's Chapel. The console will be placed in the chancel.

BACH RECITALS.

(Concluded from page 59.)

Fugue in D minor. (Vol. III. No. IV.) Written at Cöthen, for violin solo, in the key of G minor, afterwards adapted and transposed for the organ by the composer when at Leipzig. The small Prelude for manual only, which has been prefixed to this Fugue in the Peters' and in the Bach Society's editions, has no real connection with it; and it is questionable whether the style of the Prelude is at all in keeping with the character of the Fugue, which is light and graceful in movement.

Prelude and Fugue in F minor. (Vol. II. No. 5.) Written at Weimar about 1715. There is only one original MS. of this fine work in existence, which was in the possession of C. F. Becker, who was eminent both as an organist and as author of several important works in musical literature.

MAY 27.—Prelude and Fugue in G. major. (Vol. IV. No. 2.) Written at Weimar. Spitta considers that the Prelude is the most important part of this work, its subjects being treated imitatively and in the style of Buxtehude.

Prelude and Fugue in E minor. (Vol. III. No. 10.) Written at Weimar. Spitta says: "In this Prelude sullen haughtiness strives against a deep-seated melancholy, which utterly overcomes it in the Fugue." Nothing among Bach's Organ Works is more expressive of deep grief, almost approaching despair, than this short Prelude and Fugue. Mr. Best, in his fine new edition, very rightly marks the Fugue *Lento e patetico*, and suggests its performance on the smaller 8-ft. stops of the organ.

The Bach Society's edition gives a better and more correct version of the Fugue, and there are several very striking differences between that and the version in the Peters'.

Sonata in C major. (Vol. I. No. 5.) Allegro. Largo. Allegro.

Concerto in C major. (Vol. VIII. No. 4.) This is another specimen of the Vivaldi-Bach Concertos, of which particulars are given in the second programme of this series; the above work would scarcely be considered of sufficient length and development to be styled a Concerto in the modern sense of the word. Grove's Dictionary says, "The word Concerto was first employed by L. Viadana, who, in 1602, published a series of Motets for voices and organ, which he entitled "Concerti ecclesiastici," the form was further developed by Corelli, Germiniani, and Vivaldi."

Chorale "Wir glauben all' an einen Gott," in F major. (Vol. VII. No. 61.) The treatment here is on a similar plan to the Chorale "An Wasserflüssen Babylon" (see first programme of this series), having a double pedal part, and it is, perhaps, the most satisfactory example of the use of the double pedal among the Chorale pieces.

Prelude and Fugue in A minor. (Vol. II. No. 8.) Fugue written at Leipzig, but the Prelude appears to originate earlier—probably at Weimar about 1712. The Fugue is one of the grandest and most perfect among the organ works, and is one of those which are well-known and frequently played.

JUNE 3.—Prelude and Fugue in G. Major. (Vol. II. No. 2.) Written at Leipzig about 1724. In this Fugue we have again one of finest specimens of the art, strict in form and culminating in a most beautiful *stretto*; its subject had been previously used by the composer in one of his Cantatas, but in a minor key.

Five "Partitas" or Variations on the Weihnachtslied. "Von Himmel hoch da komm' ich her," in C major. (Vol. V. No. 2.) Written in 1747 for the Leipzig Musical Society, of which Bach was at that time elected a member. Spitta considers that in freedom of movement these are in no way inferior to the "Musical Offering" or the "Art of Fugue." The last Partita is a truly wonderful piece of development—it properly consists of four complete workings connected together. The melody appears in canon in contrary motion and in the sixth, third, second, and ninth; the three concluding bars are of marvellous ingenuity, for in them all four lines of the melody are heard simultaneously in the different parts.

Sonata in G. major. (Vol. I. No. 6.)

Fantasia upon the Chorale "Komm Heiliger Geist," in F major. (Vol. VII. No. 36.) Written at Weimar. A powerful work of considerable length for *Organo pleno* having the *Cantus firmus* in the pedal part. The words of the above Chorale are an adaptation made by Luther from the Latin hymn "Veni Sancte Spiritus."

Chorale "Schmücke dich, O liebe Seele, in E flat major. (Vol. VII. No. 49.) Mendelssohn thought very highly of this interesting piece, and those who are familiar with his life and letters may call to mind his remark to Schumann about it. The original melody is said to be by Johann Crüger and the words of the Chorale by Friedrich Gottlieb Klopstock.

Prelude and Fugue in E minor. Vol. II. No. 9.) Written at Leipzig. Spitta says: "In this the whole energy and vitality of the master are displayed." This splendid work is equal in its total length to the Prelude and Fugue in E flat, but the Fugue by itself is longer than any other in the organ works. The first fifty-nine bars form in themselves a complete Fugue repeated at the end, the middle portion being a kind of Cadenza having many developments of the subject, together with numerous other devices and florid passages. This is the only Fugue on what may be called the *da capo* plan.

Mr. Bishop includes in his second scheme the five Sonatas given at his performances of last year, as they are interesting little works too little known, and furnish a number of attractive movements for the softer combinations of the organ. So well arranged and artistic a series of Recitals given by a skilful player should attract the many lovers of Bach's organ music.

RECITAL NEWS.

PEEL, ISLE OF MAN.—Stainer's "Crucifixion" was recently given at the new church under painstaking direction of the organist, Miss L. M. Wood, A.C.O. The choir consisted of some 60 to 70 voices. The work was rendered in a most satisfactory manner.

SANDRINGHAM.—At the church of S. Mary Magdalene on Maunday Thursday was rendered Stainer's "Crucifixion" by the choir assisted by members of the West Norfolk Choral Society, in the presence of the Prince and Princess of Wales, Prince Albert Victor, the Princess Louise, Victoria and Maud, the Crown Prince of Denmark and his son, and a crowded congregation. Mr. Frederick Dewsbury, Mus. Bac., F.C.O., L.R.A.M. (Borough Organist of Cambridge) presided at the organ, and by his artistic playing greatly conduced to the success of the service. The solos were rendered by Mr. Reginald Pull, tenor, and Mr. Frederick Suter and Mr. Herbert Hilton, bass. The Quartet was effectively sung by Miss M. Plewright, Miss Parsons and the above named gentlemen. The whole was under the immediate direction of the organist of the church, Mr. Arthur H. C. Cross, A.C.O.

GODALMING PARISH CHURCH.—Programme of organ recital given on April 24 by F. de G. English, B.A., Oxon., F.C.O. Overture to St. Paul, Mendelssohn; Andante in F, Sir F. A. G. Ouseley; Pastoral Sonata, Rheinberger; Andante (Italian symphony), Mendelssohn; Prelude and Fugue in A minor, Bach; Andante in G, No. 1, Smart; Duet, Songs without words, Mendelssohn; Sonata 1 in F minor, Mendelssohn.

WARE.—A special service consisting of the Litany and Dr. Stainer's "Crucifixion" was held in the parish church on Wednesday, April 10. The choir, augmented for the occasion, numbered 65 voices and

gave a worthy rendering of the choral music. The solo numbers were beautifully sung by Mr. G. H. Gregory, Mus. Bac., Oxon., and Mr. Thomas Kempson, of St. Paul's Cathedral. Mr. J. H. Gregory, F.C.O., L. Mus., T.C.I., the organist and choirmaster of the church, presided at the organ with skill and judgment. The service was the first of the kind held in Ware Parish Church.

CHRIST CHURCH, HENDON.—A recital was given on April 14 by Mr. H. A. Wheeldon, F.C.O. Stella Matutina, Dubois; Prelude in E flat, Wheeldon; Choral, varied, Smart; Romance, Wormsey; Finale Sonata 9, Merkel.

CHELTEMHAM.—On Thursday evening of last week, Mr. E. A. Dicks, F.C.O., gave a capital recital on the organ at St. John's Church, the pieces selected being Mendelssohn's beautiful Sonata, No. 2 in C minor, Nunc Dimittis in G, Lloyd; Funeral March, Chopin; all admirably rendered. The choir also sang, "If we believe that Jesus died," Goss. The Rev. J. S. Fallon gave an air, and Miss Willett powerfully and correctly sang "There is a green hill far away." The offertory was in aid of the organ improvement fund.

ST. CHRYSOSTOM'S CHURCH, HIGH STREET, PECKHAM.—An Organ Recital, the fourth of the series, was given by Mr. Sydney Preston, A.C.O., on April 11. Programme:—Allegretto quasi Andanti, Dr. Warwick-Jordan; Saraband from Almira, Handel; Fugue in G minor, Bach; Gran Coro Trionfale, Capocci; Cantilene Pastorale, Guilmant; Fugue in A flat, Brosig; and Festive March in A flat, A. W. Marchant.

LIVERPOOL.—Recitals were given By Mr. W. T. Best, at St. George's Hall, on April 11 and 13. Overture for the organ, Gambini; Andante con moto (fourth Symphony), Mendelssohn; Concerto in G minor (2nd set), Handel; Andante Cantabile in B flat major, Vilbac; Scherzo in F sharp minor, Hatton; March of the Priests of Isis (Semiramide), Rossini; March Religieuse, Adam; Quartet, "O come, ev'ry one" (Elijah), Mendelssohn; Offertorio, Esclava; Funeral March, Best; Choral Recitative, "Eia Mater," Rossini; Overture Solennelle, Flotow.

BIRMINGHAM.—At the Moseley Road Wesleyan Chapel an Organ Recital was given by Mr. A. T. Robinson, A.C.O., on April 10.—Programme: Offertoire in D, Batiste; "Storm" Fantasia (by desire), Lemmens; Prelude and Fugue in E minor, Bach; Allegro Vivace, (Jupiter Symphony), Mozart; Fantasia Pastorale, Wely; March Cortege (Irene), Gounod.

CORRESPONDENCE.

COPYRIGHT QUESTIONS.

TO THE EDITOR OF THE "ORGAN WORLD."

SIR,—With reference to your announcement about the playing of music by French composers, I have received from Mr. Moul the following:—

"In respect of your call to-day I beg to say that if your performances are given within a sacred building I do not claim.

"ALFRED MOUL."

I send this for the information of organists who like myself are called upon to give organ recitals in churches.

Yours faithfully,

FREMAN DOVASTON.

NOTES.

A number of influential gentlemen connected with the College of Organists informally discussed on April 16 the question of raising a memorial to the memory of the late Sir F. A. Gore Ouseley. The further consideration of the matter has been postponed.

Concerning setting the "Venite" as a canticle, it is interesting to note that several American composers—as Dudley Buck, S. P. Warren, &c.—have included the psalm in question in their services.

The Council of the Free and Open Church Movement in a recent circular announce their "regret that the use of churches for the purposes of giving concerts with regulated prices of admission shows no sign of diminution, and they consider that the evil will probably tend to increase as long as cathedral authorities continue to set the bad example of permitting musical festivals to be held under conditions precisely similar to those which govern admission to the local concert

hall, which would probably be preferred if it happened to possess such structural advantages as would ensure a larger financial return." It would be well for the council to suggest other means of meeting necessary expenses. Certainly all should rejoice to note the return of the oratorio to its first home, the church.

An Italian composer, Vincenzo Sassaroli, has entered upon the difficult undertaking of setting all the Psalms to music. It may be questioned whether any composer has ever yet completed this task, much as the Psalms have been used for musical purposes. Marcello set some fifty psalms to music, mostly for two voices, but the greater undertaking of setting the whole book has probably yet to be done.

Bach's "Passion Music" according to St. Matthew has lately been sung at the special services in St. Patrick's Cathedral, Dublin. It has never been sung before.

Members of the College of Organists and friends are reminded that the annual College Dinner takes place on April 29th, Monday next, at 6.30, at the Holborn Restaurant. Sir John Stainer (President of the College) will take the chair. Tickets 4s each, exclusive of wine, may be obtained at the College, Hart Street, Bloomsbury, W.C.

The St. George's, Hanover Square, Parish Magazine, says:—Mr. John E. West, F.C.O., has, we regret to announce, been compelled, by the pressure of other work, to resign the post of organist and choirmaster of St. Mary's Church, Berkeley Square, W., which he has held since 1884. Our readers have often admired his ability as an organist, and several of his compositions (besides being performed at St. Paul's Cathedral, Westminster Abbey, and other Cathedrals and Churches), have often been sung at St. Mary's; the latest being an anthem, "O How Amiable," specially written for the Dedication Festival last month. Mr. West has been indefatigable in training the choir; and we desire to record, with grateful acknowledgements, the ungrudging manner in which he has devoted himself to the duties of his office. Mr. West was presented with a very handsome clock, by the clergy and choir, as a token of their appreciation.

The *Banner* observes:—"In the whole range of Lenten music no success has equalled that of Sir John Stainer's 'Crucifixion' a result largely due to the extreme beauty and melodiousness of the hymns. The English people, after the Reformation, soon made their power felt in the psalm tune, which rapidly took its place as a native branch of sacred music; and the wisdom of giving the people a distinct and legitimate part in the service of song has received a still clearer exemplification in this fine and popular work."

The *Musical Standard* pleads for a restoration of settings canticle fashion of the introductory Psalm "Venite exultemus Domino." In Dr. Jebb's "The Choral Service of the Church" we read (p. 269):—"In ancient times it appears that the *Venite exultemus* was sung in a very different way from the other Psalms; that is, not to one uniform chant repeated at each verse, or every two verses, but to *variable strains*, resembling the arrangements of the *Te Deum* and other Canticles." "Barnard's Church Music" includes such settings by Tallis, Stroggers, Bevin, Byrd, Gibbons, Munday, Parsons, and Morley. It is said that the last to follow this plan was Dr. Giles, in 1633. But after the Restoration these settings of the *Venite* fell into disuse, and the chanting of that Canticle was substituted. Dr. Boyce, in his edition of the old service-writers, omits the *Venite* settings. Our contemporary gives a modern setting by Canon Harford, of Westminster Abbey, "on the model of a Gregorian theme."

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

April 29—Annual College Dinner at 6.30 for 7. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. Tickets, 4s. each, exclusive of wine, may be obtained at the College. Morning dress will be worn. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary

Hart Street, Bloomsbury.

The Organ World.

COLLEGE OF ORGANISTS.

THE Annual Dinner was held at the Holborn Restaurant on April 29, the Monday after Easter week, and consequently the day annually chosen for this celebration. About 100 gentlemen sat down to dinner. The company included musical celebrities and eminent organists, and a number of eminent visitors also testified by their presence to the high estimation in which the National Organists' Institution is held. Sir John Stainer, President of the College, presided in a most able kind, and happy manner, and he met with a very enthusiastic reception. The speakers included the gentlemen who acted very efficiently as Vice-chairmen, Dr. A. King of Brighton, and Mr. G. Graffe of St. Albans, Messrs. C. E. Stephens, Wingham, Hoyle, Drs. Verrinder, and C. Warwick Jordan, Messrs. David Nasmith, Q.C., T. T. Southgate, J. Turpin. A report of the speeches will be laid before the reader in due course. The meeting was a very enthusiastic gathering, the love of their *Alma mater* being conspicuously displayed by the many members of the College present.

FALSE RELATIONS.

PART II.—(continued).

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

FROM what has already been said, it will be gleaned that the great composers of the last century did not regard any so-called false relationship as existing between the major seventh in the minor mode in ascending to the tonic, and a minor seventh in descending. A simple principle, upon which to attempt to explain their method of using such a conjunction of intervals might be attempted thus:—The third of a chord is an imperfect consonance, and whether the chord of the fifth of the scale was used as a dominant harmony leading to the tonic—in which the leading note was requisite—or, whether the chord was used with another purpose, determined the nature of the third; regardless of the position of the third whether it was in the bass or an upper part. Having the same derivation and having a modification only of the flexible, imperfect members of the chord, the chord in either phase, *id est*, as major or minor was not regarded as being unrelated harmonies. Nor does there appear any principle upon which they can be so regarded.

Again, when the chord of the minor seventh was considered an available concord in the minor key it was not regarded as being precluded from being used by the necessary juxtaposition of a progression which was intended to induce that leaning towards the tonic which must be constantly occurring in either major or minor mode.

This last progression may be thought to be essentially of an antiquated and obsolete character as seen in the last example but one of Handel's concertos. When your attention is drawn to the following extract from the Bass Aria from "St. Paul" as an example of the use of an inversion of the minor seventh, followed by a chord of the dominant seventh with only the sub-dominant intervening; you will see that it does not belong exclusively to the period of bagwigs or require the researches of an antiquarian to find a specimen.

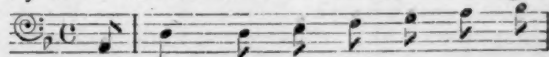


Let one ask you, Is not this progression most pathetically beautiful and expressive? Could any one say this was a "defect" not to be imitated?

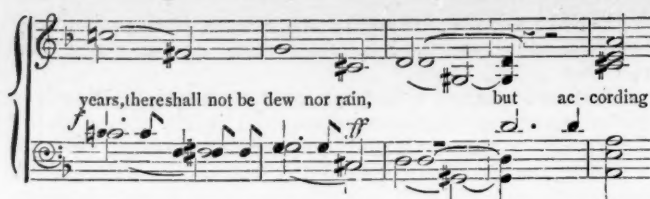
A question seems to present itself to the mind, Why is a major seventh or leading-note required in the minor scale? Such a clear answer as would be satisfactory to many students is not so readily obtained from the authorities writings. A fugitive thought upon the question may be sufficiently interesting to trespass upon your patience. There is a natural gravitation in musical intervals and chords as in material substances. This gravitation is strongly felt in the case of a diminished fifth or its inversion a tritone, in which the natural tendency to the nearest notes of the scale, with one upwards and the other downwards. When a dissonance is equidistant between two notes of the key this gravitation is much weakened as in the case of the major ninth, which may be resolved with equal propriety upwards or downwards. In approaching the tonic, the dominant or the sub-dominant—the principal centres of the harmonies of the key—the mind desires to modify the scale to lean towards either of them by an interval which naturally gravitates in the direction the course of the modulation is tending. The idea intended may, perhaps, be more clearly conveyed by the use of the metaphorical illustration. A bicyclist in making a deviation in his course, naturally leans inwards, towards a centre of gravity within the circle of which the bend he is making is a segment. If he were to attempt to preserve his perpendicular position he must go straight forward or else fall off. Thus the desire for a major seventh grade of the scale in ascending to the tonic, which will place us strongly within the attraction to the key-note rather than at a full tone step of a second from the key-note. From the latter position we feel as if repelled from the key-note rather than attracted by it, from another tendency which will afterwards be referred to. The desire to approach a tonal centre by the step of a minor second is not confined to the tonic only; but is strongly felt in proceeding to dominant and sub-dominant. An analogy to this may be drawn to the cyclist leaning slightly towards a centre of gravity on the side a deviation from his course is tending; rather than an attempt to turn at an abrupt angle in a new direction, which would displace him.

With the major mode the only change in the scale requisite, to fulfil this natural tendency, is to raise the fourth note of the scale in approaching dominant harmony, because the leading note to the sub-dominant is in the scale as is the leading note of the tonic also. The raising of the fourth note of the scale is so frequent and familiar as to have led to a theory that it is no departure from the key although one of the principal notes of the scale has been altered. With the minor mode it is requisite to alter, by an accidental, the grade of the scale beneath each one of the tonal centres—tonic, dominant, and sub-dominant—to be able to fulfil this natural craving for a leading to either of them. The constantly-occurring necessity of resolving the seventh grade of the minor scale upwards into the tonic, has led to the theory, that it has only the part of a "leading note" to play in harmonic action. If we accept that idea as a true principle it must be capable of logical extension to the other tonal centres of the key.

According to what has just been said there should be no minor third or sub-dominant in the minor scale. Because if the use of the seventh as a raised leading note precludes its use in another combination as a minor seventh, the use of the raised mediant and sub-dominant as "leading notes" to the sub-dominant and dominant respectively, would preclude their use in any other respect. This seems a "reductio ad absurdum." The opening recitative to "Elijah" will furnish an illustration to these remarks, as to the use of both an accidentally altered mediant and sub-dominant at leading notes.



There shall not be dew nor rain these



Beethoven has shown a recognition of the demand for a "leading note" to both sub-dominant and dominant in his writings. A typical example is to be found in the Rondo to the "Sonata Pathétique," from which I have already purposely quoted. If the following passage were read in the major mode as follows:—



perhaps some would maintain no departure from the key had taken place: as the B flat in the bass would be regarded as the fundamental discord of the tonic seventh.

How it would be analysed, by disciples of the same school, when taken in the minor mode is somewhat doubtful. Yet, surely the same analysis would apply with equal propriety, whether in the major or minor code. Reading the passage as originally written by Beethoven, so-called false relations are present.

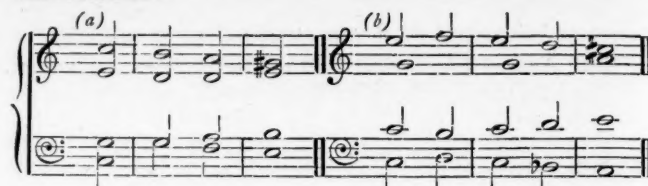
(1.) Between the major and minor mediant of the tonic, the former of these being the "leading notes" to the sub-dominant.

(2.) Between the sub-dominant and the "leading note" to the dominant present in the chord of the augmented sixth.

From this extract may be drawn illustrations of the rule, that, false relations do not exist between the major 3rd of a fundamental discord which would be a "leading note" to its resolution—and the same grade of the scale in an unaltered form. If this is true with the major third of the tonic as a "leading note" to the sub-dominant in the minor mode it must be equally true of the major third of the dominant as a "leading note" to the tonic against the minor third from the same bass.

Let me remind you of the simple principle enunciated at the commencement of this paper; which applies to the succession of harmonies next to be alluded to. The major chord of the mediant is distinctly connected harmony with that of the tonic; because the mediant of the first is the root of the second. This is an additional reason for there being no "false relations" between the major third of the second and the fifth of the first. For example, the chord of C major is followed by chord of E major. It will be seen the G sharp is the "leading note" to the relative minor into which the second chord naturally resolves. Again, this is a continuation of the same principle as to a "leading note" to a relative harmony. In this case it is desirable, generally, to place an ambiguous chord between the two; that is, one that may belong either to the preceding major and relative minor, to which the progression ultimately leads. This is conveniently and usually done by introducing, as an intervening chord, a first inversion upon a note a minor second above the root of the mediant chord; the intervening chord then being capable of being considered in a double character as the supertonic of

the first harmony and the sub-dominant of the relative minor which follows:—



Notwithstanding this latter usual restriction, this progression may be used with marked effect, without any intervening chord, as in the first Sonata for Piano Forte by Schubert:—



(To be continued.)

ERRATUM.

Line one, second column, page 65, "Organ World," April 27, read thus:—"Approaching the tonic, or rather *evading* it."

AN OLD KEYBOARD WORTHY.

Speaking of Francois Couperin, Friedrich Chrysander, writes as follows, his words appearing in a series of articles in the monthly "Musical Record":—

François Couperin was born at Paris in 1668, as already mentioned, and could not, therefore, be educated either by his father, who died in the next year, nor by his uncle De Chambonnières, who died two years afterwards. Considering how closely all the members of the family held together, as we observe from an early date, his father's brother and his godfather Francois (No 2) must have undertaken the charge of him. All this is reported in the royal organist Tomelin, a very clever musician, and friend of the family, gave him the first instruction, and contributed largely to his early education in art. It is certain that Couperin soon excelled all others both in playing and in composition, and marvellously hit the mode of execution suited to each instrument, the organ as well as the harpsichord. Especially on the harpsichord it seemed as if the incomparable De Chambonnières had come to life again, young and vigorous. Such remarkable capacities were certain to be recognised. According to Gerber's Lexicon, Couperin obtained the post of first harpsichordist and organist in Louis XIV.'s Court Music in 1700, according to Fétis in 1701; but this really occurred much earlier, for in the preface to the first book of these Pieces for the Harpsichord Couperin says:—"For the last twenty years I have had the honour to be with the King, and to teach almost at the same time Monseigneur, the Dauphin Duke of Burgundy and six princes or princesses of the royal house." As this was written in 1713, he was in the service of the Court ever since 1693: and it is clear from his words that he was the teacher preferred to all others. In the dedication of this Harpsichord School, written in 1716, to Louis XV., he also mentions this post as having been given him "twenty-three years ago." We may, therefore, regard the year 1693, the twenty-fifth of his life, as that in which he received his appointment at Court.

It is more difficult to fix the exact date of his nomination to be organist at S. Gervais. According to Fétis (II. 376), he obtained this position in 1696, as successor to his uncle François: a statement which does not agree with another also made by Fétis, that this uncle did not die till 1698. Now if we observe the notices on the titles of the various issues of the "Pièces pour le Clavecin" (to which Farrence has already called attention), we find no mention of the post

of organist of S. Gervais before 1722. In 1713, on the title-page of the first Livre, Couperin calls himself "Organiste de la Chapelle du Roy, &c." In the second book, in 1716-17, he says more fully, "Organiste de la Chapelle du Roy; ordinaire de la Musique de la Chambre de sa Majesté, et cy-devant Professeur maître de composition et d'accompagnement de feu Monseigneur le Dauphin Duc de Bourgogne, père de sa Majesté." In the first two books it is then said that the music is to be had "chés (!) l'Auteur vis-à-vis les Ecuries de l'hôtel de Toulouse;" in the third, "chés l'Auteur, rue de Poitou au Marais." But later, after 1722, these addresses on the copper-plates were erased, and the following engraved in a different hand in their place: "Chés Mr. Couperin, Organiste de St. Gervais, proche l'Eglise." The latter was then put at once on the title of the fourth book in 1730. Whether it is allowable to conjecture that Couperin had been organist at S. Gervais earlier, but only obtained the official residence there after 1722, can be decided only by those who are familiar with the local arrangements. But some explanation must be sought for the fact that he is not described as organist of S. Gervais till so late a date; for it is now proved that he really occupied the post of organist earlier, and cannot have only received it in or after 1722. Weckerlin gives information of a hitherto unknown publication of Couperin, which was published without a date, but is described by Weckerlin as the first work that Couperin put to press. Weckerlin gives the title as follows:—"Pieces de clavecin, dédiées à Madame Victoire de France, composées par M. Couperin organiste de St. Gervais. Paris, chez l'auteur, attendant l'église de St. Gervais." Here we see him described not only of that church, but as living close to it. As these "Pieces"—if they are really Couperin's first publication—must have appeared in or soon after 1700, we may still assume that he became the successor of his uncle in 1698.

Couperin married Marie Anne Ansult, of whom no biographical details are known. The two daughters of this marriage (Nos 5 and 6) have already received honourable mention.

The master died in 1733, sixty-five years old. For several years he had been invalid, and was prepared for the end. He speaks on the subject in 1730 in the preface to the fourth book in words which will be read with sympathy:—

These pieces have been completed for about three years; but, as my health is becoming more precarious day by day, my friends have advised me to cease working, and I have accomplished no large works since. I am grateful to the public for the applause so kindly given to my works hitherto, and I think I deserve some of it for the zeal which I have expended in trying to please them. As scarcely anyone has composed more than I have in various styles, I hope that my family will find in my portfolios something that may cause me to be regretted, if such regrets can serve us in any way after the present life; but one cannot help at least having such an idea, and endeavouring to merit that chimerical immortality to which all men aspire.

His health seems never to have been very strong. Even in the preface to the first book he counts "many illnesses" among the causes which prevented him from publishing the music earlier. In person he was evidently delicate rather than robust, and displayed in his own constitution the eminently tender character of his music.

This is all that we are able to report on the life of this great artist. Scanty indeed. We must hope all the more that some fellow-citizen of the family champion and Couperin may soon provide us with accounts of them superior in fulness and definiteness to those hitherto accessible.

The twelfth and last scion of the family, Gervais François Couperin, was still living in 1823. He had no sons, but only one daughter, who following the tradition of the family, played the organ.

ORGANISTS' APPOINTMENTS.

On the serious business of applying and longing for and accepting appointments, a correspondent of a musical contemporary observes regarding a too common and almost insurmountable difficulty:—

"A man who has made church music and the proper rendering of the church services the study of his life is at the mercy of a man who (only too frequently) knows nothing of either. Then, the advertisements for organists often say that there is a 'good opening for pupils.' Undoubtedly what the advertiser thinks a good opening, but I often wonder what the organists find it to be.

A plan is most certainly wanted by which organists may obtain information as to the probable position, from both the church and pupil point of view, of a man who gets an advertised post, or unadvertised for that matter. If all organists joined a league for mutual protection, and gave information to the executive (something after the manner of trades' protection societies) when leaving their posts, as to their relation with church officials and as to "openings" for pupils, such information could be posted to all members of the league, who can then apply for the post or not as they chose. If a man applied for a post where he knew he would be badly treated, he would deserve all he would get."

Of course our clergy are getting to know and value their organists more and more, day by day. Still much remains to be done before the position of the organists can be properly and justifiably assured. It would be difficult to over-estimate the trials, not to say perils of a professional man, moving into a new and necessarily to a large extent unknown sphere of action, upon the strength of a small stipend, often barely large enough to pay the rent of a fair-sized house.

SPECIFICATIONS

CHRIST CHURCH, PAIGNTON.—The opening of the new organ took place on April 24. Special services were held. Mr. J. C. Hele, F.C.O., presided at the organ at both services, and gave a short recital after the evening service. An organ recital was also given by Mr. D. J. Wood, Mus. Bac., F.C.O., organist of Exeter Cathedral. Mr. D. J. Wood's programme ran thus:—Sonata, No. 4, Allegro-Andante-Allegretto-Finale, Mendelssohn; Andante, Symphony in C, Mozart; Adagio, Marche Pontificale, and Fanfare Fugue, Lemmens; Melody, Adagio, Schubert; Intermezzo and Marcia Religiosa, Rheinberger; Andante, with Variations, Best; Nuptial Postlude, Guilmant.

Specification of the Organ, built by Hele and Co., Plymouth.
GREAT ORGAN (CC to A).—Open diapason, open diapason, large, open diapason, small, claribel, principal, harmonic flute, twelfth, fifteenth, trumpet, mixture, three ranks.

CHOIR ORGAN (CG to A).—Gedact, dulciana, gedact, gedact, clauionet, gamba, principal.

SWELL ORGAN CC to A.—Bourdon, open diapason, 10hr flute, echo gamba, celeste, tenor C, gemshorn, mixture, three ranks, cornepean, Oboe.

PEDAL ORGAN.—Open diapason, bourdon, principal, bass flute.

COUPLERS.—Swell to pedal, great to pedal, swell to great, swell to choir choir to great.

There are six combination Pedals—three to the great organ, and three to the swell organ.

MANCHESTER CATHEDRAL.—This organ stands on a handsome screen, which, together with the case and decorations, present a very grand appearance. The instrument takes a high rank both for tone and high class decorative art. Messrs. W. H. Hill and Son built the organ in 1871. The contents here follow:—

GREAT ORGAN, CC to G.—Double open diapason, wood and metal (ane bourdon bass; open diapason (1), metal; open diapason (2), metal; gamba, metal; stopped diapason, wood; harmonic flute, metal; principal, metal; twelfth, metal; fifteenth, metal; sharp mixture, metal; full mixture, metal; posaune, metal; clarion, metal.

SWELL ORGAN, CC to G.—Bourdon, wood; open diapason, metal; keraulophon, metal; dulciana, metal; stopped diapason, wood; principal, metal; dulcet, metal; suabe flute, wood; fifteenth, metal; flageolet, wood; sharp mixture, metal; dulciana mixture, metal; double trumpet, metal; cornepean, metal; oboe, metal; clarion, metal; vox humana, metal.

CHOIR ORGAN, CC to G.—Open diapason, metal; dulciana, wood; salicional, metal (grooved); gedact, wood; principal, metal; wald flute, wood; flautina, metal; clarionet, metal.

SOLO ORGAN, CC to G.—Vox angelica, wood bass; harmonic flute, metal; tuba mirabilis, metal (heavy pressure); orchestral oboe, metal; clarionet.

The oboe and the vox humana are enclosed in a swell box.

PEDAL ORGAN, CCC to F.—Double open diapason, wood; open diapason, metal; open diapason, wood; violone, wood; bourdon, wood; violoncello, metal; principal, metal; fifteenth, metal; trombone, wood.

COUPLERS.—Swell to great, swell to choir, solo to great, swell to pedals, choir to pedals, swell to pedals, solo to pedals.
Pneumatic action to great, swell, and pedal organs.
A pedal to take on and off the great to pedals.
Ten composition pedals. Tremulant to swell.
Swell box shutters at the back and front.
The sub-octave and super-octave couplers have been withdrawn, owing to want of sufficiently convenient space.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—Mr. Fountain Meen, organist of the Union Chapel, Highbury, played the following programme at the above institute, on April 20.—Con moto Moderato (En forme d'overture), Smart; Prelude and Fugue in A, Bach; Lullaby, Beaumont; Danse Pompeuse, Cellier; Finale, March, Abraham, Molique.

LIVERPOOL.—Mr. W. T. Best at St. George's Hall, on April 20th, and April 25th played the following:—Capriccio alla Sonata, Fumagalli; Andante from the Symphony in C minor, Beethoven; Prelude and Fugue in E minor, Bach; Toccata, Organ pieces, Book 4, Tombe; Andante con Variazioni in F major, Best; Overture in March form, Henry VIII., Sullivan; Allegro in A major, Organ Pieces, No. 4, Smart; Canonetta, Organ Pieces, No. 5, Tombe; Toccata con Fuga in D minor, Bach; Overture, A Midsummer Night's Dream, Mendelssohn; Soirées de Vienne in A minor No. 6, Schubert and Liszt; Festal March, Best.

CAMBRIDGE.—Programme of organ recital by the borough organist, Mr. F. Dewberry, Mus. B., L.R.A.M., F.C.O., given on April 22nd, at the Guildhall:—Funeral March Op. 35, Chopin; Fantasia in E flat, W. T. Best; Offertoire for Easter Day, Batiste; Cantilene Nuptiale in A flat, Dubois; Andante in A flat, W. S. Hayte; Selection, "Old English Airs;" Overture, "The Poet and the Peasant," Suppe.

Mus. B., F.C.O.; Organist, Mr. G. H. Porter, F.C.O.

DARLINGTON.—Mr. C. Stephenson, A.C.O., gave a recital at Greenback Chapel, on Friday, April 12. Inauguration March, Clark; "And the glory," Handel; Clarinet Solo, Frost; "Hallelujah Chorus," Handel; Festival March (Southern Sons), Allen.

ROYAL NAVAL SCHOOL.—Dr. Bradford gave his eleventh terminal organ recital on April 18, when the programme included his new organ Sonata in C minor (Op. 47), consisting of allegro, adagio, cantabile, allegro and fuga movements, together with organ music by Handel, Mozart, Smart, and others. The vocal music was rendered by the choir, assisted by the choir of St. Mark, Myddleton Square, the soloists being Mr. E. J. Wareham, and Mr. W. Nell.

LYNDHURST ROAD CHURCH, HAMPSTEAD.—An organ recital on May 1, by Mons. Eugene Gigout, of St. Augustin, Paris. Programme: Sonata in F, Mendelssohn; Song "Weep not, my mother," Costa; Miss Eleanor Rees. Suite de Trois Morceaux (New) Eugene Gigout. (a) March Rustique, (b) Lied, (c) Marche de Fête. Song "Light in Darkness." Cowen; Miss Eleanor Rees. Offertoire sur des Noëls, L. Boellmann; Piece in G minor, A. Boëly; Marche Funèbre, and Grand Chœur Dialogue, Eugene Gigout; Song "Whiter than Snow." Moir; Miss Eleanor Rees. Improvisation on a Theme given at the time. Toccata in F, with pedal solos, F. S. Bach.

PEEL, ISLE OF MAN.—Good Friday, a large congregation in the New Church, Peel, to hear the suitable music prepared for them by the organist, Miss Wood. Much credit is due to Miss Wood for these opportunities for hearing good sacred music. The musical portion of consisted of Gounod's fine anthem, "Come unto Him"; "The story of the cross"; the solo "There is a green hill" Gounod, being taken by Miss Jackson; the hymn, "When I survey the wondrous cross"; the quartet "God is a Spirit," Bennett, Handel's "He was despised" Messiah, "Crucifixion" Stainer; and Dr. Bridge's "Rock of Ages." Miss Wood presided at the organ, with all her usual ability; and the choir, which was re-informed for the occasion from the Douglas Vocal Society, acquitted itself very creditably.

PARISH CHURCH, GREAT MARLOW.—An organ recital was given on Easter Monday by Mr. R. H. Whall, F.C.O., organist of the church. Programme:—Grand Chœur Alla Handel, Alex. Guilmant; Prelude on Chorale, "By the Waters of Babylon," J. S. Bach; Grand Fantasia, "The Storm" J. Lemmens; Andante in C, E. Silas; Coronation March, "Le Prophète," Meyerbeer; Overture to "The Martyr of Antioch," A. Sullivan; Hallelujah Chorus, "Messiah," Handel.

ST. ANDREW'S CHURCH, HUDDERSFIELD.—Gaul's Passion Service was performed in this church on the evening of Palm Sunday, April 14, and on the evening of Wednesday, April 17. The church was well filled on the Sunday evening, and the service was listened to with great attention. The choir, consisting of 36 voices, sang with precision and careful expression. The conductor was Mr. A. Burnley, choirmaster of the church. The organ was played by Mr. L. Whitwam, A.C.O., his rendering of the interludes being a marked feature of the service.

NOTES.

A daily contemporary describing a coach journey to St. Albans, makes the gossiping coachman say:—"A bit further on is an old shed standing in front of a row of houses. That is where Handel composed 'The Harmonious Blacksmith.' He was organist at Whitchurch, near by. He was organist at that church, and was buried there."

The Harmonious Blacksmith myth has surely been demolished now; and every one knows that Handel was buried in Westminster Abbey. A learned writer, Mr. W. H. Cummings, finds every reason for doubting whether Whitchurch Church was the Chapel of Canons. There is, however, the remains of what tradition calls "Handel's Old Organ," rebuilt in the church by Messrs. Brindley and Forster a few years ago.

The London Gregorian Association are taking the lead in a proposal to issue what it is hoped will be an important, if not an authoritative Gregorian Psalter. To this end an influential musical committee has been, or is being formed.

A Sunday or two ago, what is believed to be an attempt to set fire to the organ-loft of St. Michael and All Angels' Church, Exeter, was discovered by the sexton. Fortunately very little damage was done.

M. Gigout, an eminent Parisian organist, will give the last Organ Recital of the season at the Bow and Bromley Institute to-night (May 4th).

The Rev. John Hampton has been requested to accept the office of Warden of St. Michael's College, Tenbury, in succession to the late Sir Frederick A. Gore Ouseley, under whom he served as sub-warden. If the trustees accept the valuable musical library as an addition to the existing library of the College, it will remain within the walls. If not, it will go as a gift to the Bodleian Library, Oxford.

The music selected for the "Sons of Clergy Festival," at St. Paul's Cathedral, will include Sullivan's "In Memoriam" Overture and selections from Mendelssohn's "Ninety-fifth Psalm."

It is proposed to hold, in June next, an Orchestral Service, of the same nature as that of last June, in King's College, Cambridge, the Council having again granted the use of the chapel. The proceeds are to be devoted to a fund for the benefit of Addenbrooke's Hospital. The oratorio chosen for performance is Handel's "Israel in Egypt." It is hoped that this year the chorus and orchestra will be augmented by help from Bury St. Edmunds, Royston, Haverhill, and other neighbouring towns.

Mr. F. W. Smallwood, A.C.O., has been appointed deputy-organist of the Town Hall, Alloa (a three-manual organ, by Messrs. Foster and Andrews). The "Crucifixion" (Stainer) was given in holy week by the choir of the above church, a large congregation singing the hymns allotted to them, which had been learnt by means of congregational practices after the evening services during the past few weeks.

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

May 7—A few remarks will be offered on "Typical Orchestration," by Mr. E. H. Turpin. Students are requested to bring copies of Beethoven's Sonatas for reference as regards illustrations. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30.—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury.

The Organ World.

COLLEGE OF ORGANISTS.

The following quotations from the more important speeches delivered at the annual dinner, held on April 29, will no doubt be interesting to those who read about organs, &c. The Chairman (Sir John Stainer) proposed "Success to the College of Organists" in the following words:—

My brother Organists and Gentlemen,—I now have the great honour of proposing the toast of the evening to you, namely, "Success to the College of Organists"; but I very much regret to have to begin with a certain amount of sadness. We have all lost a great musician and a great man in Sir Frederick Ouseley. He was a kind and valued friend of mine, and, at the time of his death, was actually a Vice-President of this College; and I understand from Mr. Turpin that he was also President two years ago. I first made his acquaintance when a small chorister boy in St. Paul's Cathedral. He came to examine the choir boys, and the few words of kindness, advice, and encouragement which he spoke to me on that occasion were valuable to me for the rest of my life. I saw no more of him for some years, until one day I happened to be playing deputy at St. Paul's Cathedral in the unusual absence of both Goss and Cooper. It was a fortunate thing for me that those great lights were extinguished for that day. Sir Frederick Ouseley had come to ask whether either of them could recommend a young organist, and he came up into the organ loft, where he found me getting on very comfortably, and so, in the evening of that day, he wrote me a very kind letter, asking if I would play his organ. Well, I do not mention this incident in relation to myself, but simply as a reason of my intimate knowledge of him. I am afraid that his real talents will be better known to a few intimate friends than to the general public. He was not a man who shone largely in his compositions; yet he was a man whose talent was very remarkable. This I know from my own personal knowledge. He had a considerable gift for mathematics, and when compelled, on account of his father's death, to take his degree at Oxford unusually early, he passed with so much credit that the examiners awarded him an honorary fourth. He was a very good linguist, an able violoncellist, and a remarkable improviser on the pianoforte. But, the truth must be told; when Sir Frederick improvised he was the man of culture; when he composed he was the professor. I am very glad to have this opportunity of telling you what real abilities and talents Sir Frederick Gore Ouseley had. He was brought up in his early days in the very highest society in the land, and this made him a most charming companion in every way. He was, however, exceptionally great as an organ-player, and all his life he took a keen interest in organists, with whom he always heartily sympathized. Some of the closest friends he had to the day of his death were organists whom he had met at different times of his life. I think organists deserve a certain amount of sympathy. From my thirty years' experience, which possibly may not seem so long to you, it appears to me that organists have a great deal to contend with. I think the organ is difficult to master. I have worked at it as much as most men, and I find that outsiders, who have not put their shoulder to the wheel, have no conception of the time required to become an efficient organist. There is another reason why we are most deserving of commiseration, if not sympathy, and that is because so many organists get such very bad organs to play upon. I am very thankful to say, gentlemen, that this is an obstacle which is rapidly being removed. We have now a vast number of talented organ-builders among us, men of considerable ability and wide observation, who are really willing to consult with organists as to what they are likely to want, instead of building organs on theoretical principles. Then we come to another difficulty. When a man does get a good organ to play upon, it is frequently so badly placed that no one can hear it, and this, to my mind, is a real grievance. I am not in the habit of fomenting disagreements; but I am bound to say in this respect we have cause for serious complaint against architects. In the construction of churches, due regard should certainly be paid to the position of the organ, and I earnestly hope that we shall all energetically combine towards the removal of this grievance. Architects are very much to blame for not studying this question. The organ is as important, at least, as any other feature of a church, and hence it seems to me most impracticable and unfair to us to think of placing it when the church is almost finished.

Then again, there is another advantage from which we suffer, and that is: so very few people know good organ playing when they hear it. Sound critics of organ playing are few and far between. But, in a certain measure, we are to blame for this ourselves. Instead of going to enjoy, we frequently go to criticise. And here let me venture to give you a little advice. When you do hear organ playing, try and see its merits instead of taking a delight in pointing out its demerits. An organ builder in London once told me that at one time of his life he spent a large sum of money in giving organ performances, when he had built a new organ. "But," he said, "I found that one man after listening said the playing was bad; a second found fault with the diapasons; a third contended that the mixtures were horrid; while a fourth remarked that he would not have those reeds at a gift; so that, instead of benefitting my business and giving pleasure to musicians, I found that I was doing a vast amount of mischief to both," and I know, as a matter of fact, that that man has never had an organ played upon in his factory since. As regards organ playing itself, we certainly deserve every sympathy on account of the extreme difficulty of the instrument. To maintain, when playing the organ, an artistic feeling and a certain amount of sentiment, and I hope of tenderness, and at the same time to go through mechanical feats that are simply acrobatic, is by no means an easy matter. It is this extraordinary combination which often leads the organist to err in the matter of expressiveness or else in that of technicality. Then again we have to study the clergy and precentors, sometimes our best and kindest friends, yet sometimes most trying to deal with; and although I have been singularly fortunate in my relations with these gentlemen, I know how annoying it is to find that an opinion carefully formed, and very quietly and patiently given, is set aside. Yet with all these drawbacks and with all the patience and tact that is required of organists, we have the satisfaction of knowing that as a rule organists are looked up to and their advice sought by reason of their possessing varied information on musical subjects generally. That is a very great compliment to our profession, and one of which we may well feel proud and I hope we shall always maintain our credit for being well informed in this respect. A German, while staying at Cambridge with an eminent professor said to him on one occasion, "I notice one thing in England: you have not a class which we in Germany call 'Die Gelehrten' (learned men)." The professor replied "Oh, yes we have; but we call them 'prigs'." I do not suggest that we should be Gelehrten in the sense of being prigs, but I do hope very much that we shall make a determined effort to maintain a high character for general information and sound opinions on different musical subjects. Then we have one very great reward, and I am reminded that I am speaking to men who are almost all associated with music consecrated to worship, and that reward is the opportunity of making at some time or other contributions, however small, to sacred music. I was one Sunday walk-at some seaside place and on turning a corner I heard a number of school children singing a hymn that I had composed. I thought to myself: I want no higher reward than that for all my work, and I think, gentlemen, if any of you contribute a single hymn or chant, however small, to the service of God, this contribution in itself is the highest reward you can have. I can only tell you that I would not exchange it for the very finest monument in Westminster Abbey. You have doubtless many of you read various stories of our patron Saint, Saint Cecilia, and the beautiful lines that have clustered round her life. They all point to a few facts. She was a musician, probably an organist, a loving and lovable woman, and further she was very pious. These qualities should serve us as a practical lesson. If we make it our object in life to combine art, worship, and brotherly love, we shall have achieved a great work in this world. And it is because the College of Organists inculcates the observance and practice of these qualities that I have such pleasure in asking you to drink success to an institution which deserves your strongest and widest support. (Cheers.)

In proposing "success to kindred and other musical Institutions," Mr. C. E. Stephens impressed upon his hearers that while they should heartily acknowledge and respect kindred institutions which were travelling upon the same lines as their own College for the advancement of their noble art, they should as resolutely discountenance bogus institutions.

Mr. T. Wingham, in replying on the part of the Royal Academy of Music, thought that Institution had borne the brunt of the fight, having regard to musical education in this country. Music raised the soul, and he heartily concurred with Sir J. Stainer that it was best

employed in giving praise and service to God. Schumann, in his advice to young musicians, said: When you pass a church and hear the organ playing, go in and listen; and if you have an opportunity of trying your fingers on the instrument, utilise it and marvel at its omnipotence." The speaker related an incident in which an eminent composer was taken to see the picture of Sir Joshua Reynolds, in which the great painter had depicted Mrs. Billington, the celebrated singer, representing Saint Cecilia, listening to the angels. After careful examining the picture the composer said: "Yes, very fine. The artist, however, has made one mistake. He should have painted the angels listening to Mrs. Billington." He, Mr. Wingham, thought it no exaggeration of the power of music, so aptly expressed in the beautiful lines of Dryden:—

Let old Timotheus yield the prize
Or both divide the crown;
He raised a mortal to the skies
She drew an angel down.

Mr. W. Stevenson Hoyte, in responding for the Royal College of Music, said there was but one spirit animating the whole institution, from its able and respected director down to the latest student, and that was to raise the standard of music.

The toast "The Patrons, President, and Vice-Presidents" fell to the lot of Dr. King, who, in the course of his remarks, considered that, with a few exceptions, however, he was ready to admit that the clergy generally wished well to their art and did all they could to develop the status of it and the status of the musician.

Sir John Stainer in acknowledging this toast, thanked the last speakers for the kind manner in which they had spoken of his humble efforts. Since his younger days, the position of organists as a class socially had risen by leaps and bounds, and, instead of being, as formally, the slave of their clerical master, they were now more often his intimate friend. Referring to the Archbishop of Canterbury, he would say that he had the honour of the Prelate's acquaintance, and could confidently say that his sympathies with organists were thoroughly sincere.

Mr. Gaffe, in taking charge of the toast "The Council," stated that no words of his could ensure a more cordial and enthusiastic reception than would be accorded to the members of the Council for the able manner in which they had performed their duties, which were growing year by year, he would almost say, day by day.

Mr. James Turpin, in returning thanks in the absence of Mr. Higgs, with whose name the toast was coupled, said he could not sufficiently praise his colleagues for the ability and zeal with which they fulfilled their arduous duties, as evidenced by the success which had thus far crowned the operations of the College. It would always be their earnest endeavour to keep the Institution well to the front, and to make it the great centre for one of the noblest branches of their profession, namely that of organist.

Dr. Verrinder in proposing the health of their Honorary Treasurer and Honorary Secretary spoke of the perplexing task of dealing with accounts, and while they all knew that two and two made four, some of them doubtless occasionally made sixes and sevens of their accounts. Mr. Wesley was an able and thoroughly practical man. When he came to speak of their Honorary Secretary, he thought they all recognized his qualifications as pre-eminently fitting him for the post he so worthily held. He hoped, therefore, they would long have the valuable services of these gentlemen.

Mr. E. H. Turpin: Sir John Stainer, and Gentlemen:—You overwhelm me with your kindness. Let me thank you briefly and most heartily for your sympathy and confidence, which I value as one of the great treasures of my life. Passing on to my dear friend, Mr. Wesley, it has been my privilege for several years to propose his health on these occasions, and I may say that I have sought that privilege deliberately because I felt that I, of all men, knew of the sacrifices he made and the noble devotion he showed towards this Institution. I have always been proud of that privilege. To-night I am equally proud of the privilege of offering, in his name, his hearty thanks to you for the very handsome manner in which you have dealt with his name and services in connection with this College. Perhaps his absence is a slight advantage to me on the present occasion, since it enables me to speak more freely of the many things he has done for us, as also to tell you more of his thoughts regarding the future. We have just heard now in the able speech of Dr. Verringer something of his gifts and capacity of our Treasurer. I am sure, and with pleasure I inform you of the highly satisfactory position of the

College. For this we are chiefly indebted to Mr. Wesley. But, Gentlemen, our Honorary Treasurer claims our sympathy this year. In the first place he has lost his wife's sister, Mrs. Limpus, who was a loyal supporter of this College during her husband's lifetime, and also afterwards. I am sure we all condole heartily with Mr. Wesley in his bereavement. I rejoice to feel he will continue to give us the advantage of his most valuable aid. As you all know, our examinations have become most important; they link us to all the great musical institutions of this Kingdom, and I am sure you know equally well that they have been most efficiently carried out, thanks to your distinguished council, thanks also to your able examiners. Then there are other departments in which we have made considerable progress. Take, for instance, our library, which formerly contained a small collection of books. This, owing to the generosity of many kind friends, has grown in a magical way. In this direction we have, during the past year, been greatly indebted to my old friend Mr. John Belcher, who sits on my right, the honoured guest of the Council on this occasion. We have, indeed, been greatly favoured, and, although ours is not the largest, of course, it is one of the best musical libraries in the Kingdom. I do hope my younger brethren in the College will make good use of it, as also of many of their other privileges. Then to come to another change. We have taken new premises. For many years I felt that we were moving in too contracted a space, and that our work could not be carried on much longer on the old lines. Here again let me advert to my friend Mr. Wesley. During the past year he has spent hours and hours, days and days, in trying to secure eligible premises. His self-denial in this respect, coupled with the skill and business capacity he brought to bear on the subject deserve our warmest commendation. We have a great future before us, and his idea is that we must go on saving money, that we must work and keep the institution well up to its position, in order that ultimately we shall have a home worthy of so great an institution.

The Hon. Secretary, in proposing the toast of "The Visitors," coupled with it the name of Messrs David Nasmith, Q.C., and T. L. Southgate, the eminent writer on musical topics, to the former of whom they were greatly indebted for the expression of a very valuable professional opinion in connection with a question regarding the future of the College. The names of Mr. A. Gilbert, Mr. H. S. Hume, and Mr. C. J. Dale were also mentioned. He knew of no institution that more readily welcomed visitors than the College of Organists. It was gratifying to think that the College of Organists had extended the hand of friendship to all men and to all institutions, and had invited students of all kinds to attend their lectures and meetings, without any distinction whatever.

Mr. David Nasmith replied to the toast.

Mr. Southgate also responded, and gave one or two curious instances of the puzzling questions which were occasionally put to organists, thus showing how necessary it was to be well up in as many subjects as possible.

The remaining toasts were "The Chairman," proposed by Dr. C. Warwick Jordan, in an able and interesting speech, and responded to by Sir John Stainer; and "The Vice-Chairman," by Mr. James Turpin, and acknowledged by Dr. King.

A most enjoyable evening was spent, about one hundred members assembling on the occasion.

Several gentlemen, including Dr. J. F. Bridge, Mr. G. A. Osborne, Dr. E. J. Hopkins, Dr. Sawyer, &c., were unable to be present.

The company included a large number of eminent organists and musical men of various departments of the art.

FALSE RELATIONS.

PART II.—(continued).

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

It is desirable to let the chromatically altered note appear in the same part as the unaltered note, in which case "false relations" may not be said to be brought into existence. Many years may not transpire however before we have to regard the free use of this progression as a so-called "licence"—a term I use with regret. Such will surely be the case with the reverse of this progression; viz., the root of one chord becoming the

third of the succeeding one, as in the following instance from one of Schuman's Album Leaves ;—



Akin to the preceding exceptions is another : When the third of one chord becomes the fifth of the succeeding one.

The Rondo a Capriccio, Op. 129, in G, by Beethoven, contains the progression just alluded to in its distinct form. The common note in the two chords being the connecting-link between the two harmonies and forming the justification for the abrupt transition from one tonality to the other.



This connected harmony is frequently approached in an indirect manner through the mediant of the principal key becoming the root of a chord which is the dominant to the major or the minor key of the sub-mediante of the original. Reference for an instance may be made to the Rondo in G, No. 2, Op. 51, by Beethoven, which may be briefly described as a transition from G through B major, the key of the episode in six-eight time. By this we see an affinity between these two exceptions.

Modern practice has enlarged the freedom with which relative harmonies are introduced upon a pedal bass, whether in the bass or inverted. Greater liberty, therefore, has also arisen in the use of leading harmonies to a relative upon such a bass. By the introduction of the major chord of the sub-mediante as leading to the supertonic an augmented octave necessarily arises when the transition is used upon a tonic pedal. I will remind you of a very familiar instance in the Allegro of the Overture to "Don Giovanni," wherein the D sharp, as the major third of the sub-mediante chord and as a leading note to the supertonic, is heard against the tonic pedal bass, D natural.



An exception to which I can recall no reference in the theoretical writers is :—

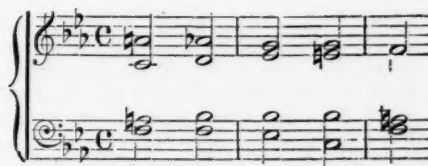
When the major third of a chord becomes a minor seventh in the succeeding chord.

A further extension of the principle applied to the three last-mentioned exceptions is now spoken of. A member of the first chord being the connecting link as a common note in both chords although as a dissonance in the second. For an instance I will quote from a Fantasia by Beethoven, Op. 77. The common notes in the chords are the third and fifth, which respectively become the minor seventh and minor ninth of a

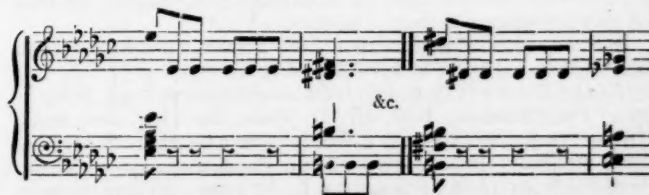
discord, the root of which is C sharp, the diminished fifth below the root of the first chord.



Beethoven must have regarded the connection as sufficient to ameliorate the false relations between the root of the first chord, G, and the fifth from the root of the second G sharp. This is not an unknown and uncommon progression with Beethoven as another reference to a very well known passage will show to which attention will afterwards be directed. Allusion must also be made to another obvious case. False relations do not exist when a member of a chord is doubled—or heard in two parts simultaneously—and either one of these is chromatically altered to become a member of the following chord. Thus, in the following example the A flat in the second chord bears no false relationship to the lower A natural in the first chord. In the second bar the E natural is not in the position of false relationship to the lower E flat in the preceding chord.



Enharmonic modulation may bring us into collision with apparent false relations. Take as an example the Introduction to Beethoven's "Mount of Olives," where such a modulation is effected by an enharmonic change of E flat to D sharp and the root of the first chord is converted into the third of the second. As this is in the minor mode there are no false relations between the third of the first chord and the fifth of the second, which according to the general definition would be the case if the first chord were in the major. To return to the original key this D sharp is enharmonically changed into E flat, the minor seventh of what is generally known as the second inversion of the chord of the supertonic minor ninth with the third and root omitted afterwards to be introduced. The omission of the root of the latter chord removes the appearance of false relations with the previous F sharp, which should read as G flat. This is the further reference to the major third of the chord becoming the minor seventh.



The emphatic strength of the minor seventh in the passage quoted from the opening to "Elijah" will not have escaped your attention. This passage will serve as an illustration of the downward tendency of a minor seventh from the key-note to which reference has been made. The seventh from any root is a dissonance and has a natural gravitation downwards in a marked degree. In its natural untempered form it is much too flat.

Our appreciation of its character in a tempered form, is affected by its original nature when we accept it in a modified

phase. Therefore it does not lose that tendency when placed at an equi-distance between notes of the scale as in the minor mode. Here is a distinction where—in the minor seventh is unlike the major ninth, already alluded to; the position of the latter being nearer to the tenth than the eighth. This downward gravitation is so strong as to be easily mistaken for a tendency of repulsion from the keyboard instead.

(To be continued.)

CORRESPONDENCE.

HANDEL AT EDGWARE.

TO THE EDITOR OF THE "ORGAN WORLD."

Dear Sir,—In your last impression you mention the organ at Whitchurch upon which Handel is said to have played; in looking over an old journal, the "Musical Herald" (edited by the late Mr. George Hogarth) I came across the following letter among the correspondence relating to the Whitchurch Organ, which may be of interest to some of your readers—the insertion of which I leave to your discretion.—I am, yours, &c.,

ASSOCIATE OF THE COLLEGE OF ORGANISTS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—In your account of the commemorations of Handel you do not mention one which took place at Whitchurch, Edgware, Sep. 25, 1790, for a charitable purpose, conducted by Drs. Arnold and Dupuis, and at which the organ upon which Handel, whilst master of the band to the Duke of Chandos at Cannons, played upon, and upon which he composed his Chandos Anthems and Harmonious Blacksmith, and one of his oratorios, some account of which has been published by Mr. Clarke, of the Chapel Royal. I was present at the performance, and remember a little book was published with an account of its songs, etc. Kelly, Mrs. Crouch, Bartleman, Mrs. Seary, and many others sang; and I am very anxious to get this little book, and if you can obtain a copy of it for me I shall be very much obliged to you.—

I am, Sir, etc.,

R. ANDREWS.

[This important evidence would seem to prove that Whitchurch was indeed the scene of Handel's labours during his stay in that locality.—Ed.]

RECITAL NEWS.

CHURCH OF ST. JOHN THE EVANGELIST, PUTNEY.—On May 1, 1889, an organ recital was given by W. S. Hoyte, F.C.O. Programme: Sonata in F Minor (Allegro—Andante—Cadenza—Fugue), Rheinberger; Andante with Variations and Final Fugata, Smart; Slow Movement from Quintette, Schumann; Fantasia in C Major, Tours; Allegretto Cantabile, Widor; Toccata, Dubois; Offertoire, Barnett; Prayer, March Solenne, Mailly.

THE second recital was given by Mr. G. B. Lissant, organist of S. Augustine's, Queen's Gate, on Wednesday next, May 8. Recitals will also be given on Thursday, May 16 and 23.

SPECIFICATION of new organ on the Tubular Pneumatic System built by Messrs. Hunter and Son, Clapham.

GREAT ORGAN (CC to CC)—Double Diapason, large, 8 ft., 61 pipes; Open Diapason, large, 8 ft., 61 pipes; Open Diapason, small, 8 ft., 61 pipes; Rohr Flute, 8 ft., 61 pipes; Gamba, 8 ft. tone, 61 pipes; Principal, 4 ft., 61 pipes; Flute Harmonic, 4 ft., 61 pipes; Twelfth, 3 ft., 61 pipes; Fifteenth, 2 ft., 61 pipes; Mixture, 3 ranks, 183 pipes; Trumpet, 8 ft., 61 pipes.

CHOIR ORGAN (CC to C)—Viol d'Amour, 8 ft., 61 pipes; Dulciana, 8 ft., 61 pipes; Lieblich Gedact, 8 ft. tone, 61 pipes; Suabe Flute, 4 ft., 61 pipes; Piccolo, 2 ft., 61 pipes; Clarionet, 8 ft., 49 pipes.

SWELL ORGAN (CC to C)—Lieblich Double Diapason, 16 ft tone, 61 pipes; Open Diapason, 8 ft., 61 pipes; Gamba, 8 ft., 61 pipes; Lieblich Gedact, 8 ft. tone, 61 pipes; Voix Celeste, 8 ft., 49 pipes; Principal, 4 ft., 61 pipes; Fifteenth, 2 ft., 61 pipes; Mixture, 2 ranks, 122 pipes; Cornopean, 8 ft., 61 pipes; Oboe, 8 ft., 61 pipes; Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN (CCC to C)—Open Diapason, 16 ft., 42 pipes; Violin Diapason, 16 ft., 42 pipes; Bourdon, 16 ft. tone, 42 pipes; Violoncello, 8 ft., 42 pipes.

COUPLERS.—Great to Pedals; Swell to Pedals; Choir to Pedals; Super-octave Great; Super-octave Swell; Sub-octave Swell; Unison Swell to Great; Unison Swell to Choir; Super-octave Pedals; Tremulant to Swell.

ACCESSORY MOVEMENTS.—Three Composition Pistons to Great Organ. Three to Swell Organ. On and off Great to Pedals. (These have both Pedal and Finger action.)

LIVERPOOL.—Recitals were given by Mr. T. W. Best, at St. George's Hall, on April 25 and 27:—Fantasia (6 concert pieces, No. 1), Best; Adagio and Finale in C major (first quartet), Spohr; Sonata in B flat major (No. 4), Mendelssohn; Duet, "Dans ce sejour" (Le Compteur), Rossini; Rigaudon in G major (from a suite), Grieg; Overture, "I Lituani," Ponchielli; Offertoire in E flat major, Klein; Andante from the 4th Symphony (The Clock Movement), Haydn; Concerto in B flat major (No. 7), Handel; Fantasia for the Organ in G major, Gambini; Fes.ive March, Smart.

GLASGOW.—At Hyndland Church a recital was given on May 2. Mendelssohn's "Hear my Prayer" and Gounod's "Gallia" were by the Hyndland Church choir, conductor Mr. J. H. Hinton. Mr. A. L. Peace, Mus. Doc., Oxon and F.C.O., gave solos and accompanied the choral music. The programme ran thus:—Overture and Triumphal March, "Hercules," Handel; "Hear my Prayer," Motett for soprano solo and chorus, Mendelssohn; Air, with variations, G major, Haydn; March, C major, No. 1, Mozart; Solo and unaccompanied chorus, J. H. Hinton; Prelude and Fugue (St. Ann's), J. S. Bach; Chorus, unaccompanied, Arkadelt; Overture for a church festival, D minor and major, Morandi; Gallia, motett for soprano solo and chorus, Gounod.

BOW AND BROMLEY INSTITUTE.—The Saturday Popular Organ Recital of May 4, was a grand extra organ recital given by Mons. Eugene Gigout. Vocalists, Mdlle. Alphonsine Douilly, and Madame Belle Cole. The programme included "Toccata and Fugue in D minor," J. S. Bach; "Rondeau and Serenade," A. Dolmetsch; "Suite de trois Morceaux," Eugene Gigout; "He is risen," A. Dolmetsch. Soprano Solo, Mdlle. Douilly. Violin, Mr. Seiffert. Organ, Mr. Gigout. "Offertoire on Christmas Hymns," "Intermezzo," L. Boelmann; "Feuillet d'Album," "Mazurka," H. Wieniawsky; "Grand Choeur," Eugene Gigout.

ALFORD PARISH CHURCH.—Toccata and Doppel-Fugue, Eberlin; Andante in C, G. J. Bennett; Sketch No. 1, E. Chipp; Prelude and Fugue A minor, J. S. Bach; Tenor Solo, "Light in Darkness," Cowen; Allegro, Dienel; Larghetto, Rea; Andante and Allegro, Bache; Romanza, Ouseley; Overture, Handel; Solo and Chorus, "Come let us Worship" (95th Psalm), Mendelssohn, the choir; Tenor Solo, "Be Thou Faithful," Mendelssohn; Anthem, "Blessed be the God and Father," Wesley, the choir. Vocalist, Mr. G. H. Gregory.

NOTES.

A prize for singing boys has been lately put up for competition at Trent College, Nottingham, when a choral scholarship worth £51 per annum was awarded.

On May 7th, Mr. E. H. Turpin gave a lecture at the College of Organists on "Typical Orchestration." The chair was ably occupied by Mr. J. Higgs, Mus. Bac. The last lecture of the session will be given by Mr. G. Ernest Lake on June 4, on "The duties and responsibilities of the organist."

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

May 11—Library Committee meeting at 8. June 4—A paper will be read by Mr. G. Ernest Lake, on "The Duties and Responsibilities of the Organist." July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24 25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30.—Annual General Meeting, The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

FALSE RELATIONS.

PART II.—(concludea).

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

Enough has been said concerning the "leading note" and the minor seventh, to show there are no "false relations" between these variations of that degree of the scale, when in contiguity, whether in the bass or in an upper part. After the attempt to explain the strong tendencies controlling these two modes of using the seventh in a minor key, attention may be drawn to the use by modern composers, of a chord in which both are simultaneously present. A familiar subject from which the following is quoted, is Beethoven's Rondo in C.



Perhaps it will be said the minor seventh in such a case as this, is an appoggiatura to the minor ninth, that is the resolution of a discord into a dissonance while the same harmony remains. An argument which refutes itself.

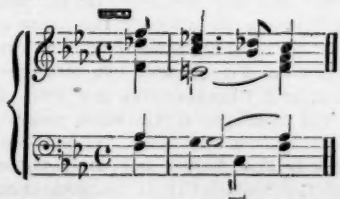
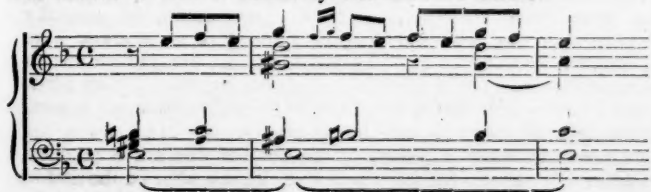
Mozart has used a similar combination with the chord of the augmented sixth in his symphony in G minor, which is shown in the next example.



Dusseck in "La Consolation" has this form of a perfect cadence.



Two specimens from living organ composers will be of interest here. The first is from a sonata by Mailly in D minor. The second is from a sonata by Salome in C minor.



To take an instance from "Tannhauser," Wagner has gone beyond these specimens by the simultaneous introduction of a major and minor seventh in a dominant chord in the *major mode*. This is one of the most frequent ways in which a chromatically altered note is simultaneously used in a dominant chord. The accidentally raised note must be treated as raised in response to a demand for a "leading note"—or what might be called a leaning note—having an upward resolution and the minor seventh tending in an opposite direction.



Your patience must have been taxed by the length of the preceding remarks upon the so called "false relations" of various essential notes of different harmonies, and even the simultaneous modifications of a number of the same chords having the same name. As a broad principle that may be derivable from the previous remarks, the following generalisation may be helpful.

Allowable exceptions to the ordinary definition of so-called "false relations" arise from the use of a "leading note" to relative harmonies.

The desire for a minor second tending upwards to essential notes of harmony is further exemplified in "passing notes" beneath. A paper on "False Relations" would not be complete, if reference were not made to this branch of the subject; but my remarks on this head will be brief.

Chromatic passing notes are said not to induce false relations.

This is a good general principle; but not of much assistance to the elementary student. For the benefit of such, an attempt will be made to put the precept into a practical shape.

Let it be borne in mind, that, a passing note beneath an essential note of the harmony must, as a rule, be a minor second from the essential note; therefore, arises the necessity to accidentally alter the passing notes so frequently. Where they may be diatonic there is no danger of "false relations." Where they are chromatically altered they may be used simultaneously, or in contiguity to a diatonic note of the same name.

Briefly let me classify these cases under the following heads:—

(First) A passing note beneath the root of a chord may be used with the minor seventh, for illustration of this, reference may be made to the following from Beethoven's Sonata in F sharp.



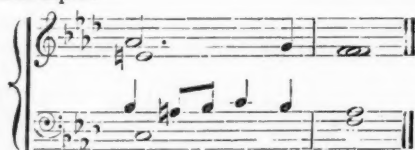
(Second) A passing note beneath the third of a chord may be used with the major or minor ninth. In this case, as in the following from Beethoven's 1st Sonata, the passing note is sometimes treated diatonically, and therefore no false relation arises.



(Third) A passing note beneath the fifth of a chord may be used with the eleventh. Example 30 from Schubert's 2nd Sonata, for Violin and Piano, furnishes us with a variety of false relations, your attention is drawn, however, only to the F sharp against the eleventh F natural.



(Fourth). A passing note beneath the Minor seventh may be used with the minor thirteenth, in the manner shown in following Example:—



It was my intention to deal with this part more in detail, but I must now leave the subject.

Careful observation and the analysis of the works of the Great Masters cannot be too strongly recommended to students.

But in practising this precept, a warning should be given with it; chaotic confusion is more frequently than not engendered in the mind of the unaided student, whose researches are not guided by keen acumen to discover firm, steady principles in the methods of the great musical artists. Guided by clear discernment he will see that the allowed "exceptions" or licences, as they are called to the defined rules, can be reduced to simple principles.

"Exceptions" and "licences" to musical laws propounded, have been the "rocks" upon which many would-be musicians are cast away. Yet, if all concerning one branch of the subject were reduced to a principle, they would be found to be very direct and simple.

It is, therefore, illogical method—combined with disconnected dogmatic precepts by the authorities, which give me ground for trespassing so long upon your patience this evening.

At the close of the lecture a brief discussion took place, in the course of which the following observations were made:—

Mr. J. J. Adams said: "I should like to ask the lecturer to explain the presence of the E flat at the bottom of the chord (Example 27). It seems to me that this chord is utterly repulsive to the musician's ear. I should like to have an explanation of this point."

Mr. James Turpin replied: "My own feeling in regard to that passage is that it compares exactly with Example 30. You would of course say at once that the E natural, the leading note or appoggiatura (Example 27) to the F, is, practically speaking, a leading note to the root of the chord. I do not quite coincide with your view that the harmony would be either stronger or better if you destroyed the dominant 7th on the E flat. Just in the same way I know by my own feeling and practice in plying that I have no objection to the F sharp in Example 30 as an appoggiatura or leaning note to the G, in such close proximity even as a half tone. We see at once if we look at that chord, that the dominant 7th would be entirely destroyed if the E flat were taken away from it (Example 27) as a dominant chord. Of course the E flat is practically the dominant, and the E is really a leaning note or appoggiatura."

The Chairman: The minor mode has two powers within its range. It seems to me that there are certain progressions in music which nature decides, and there are other progressions which man is permitted to decide. Now, in the question of semitones, you will find that Nature has settled matters herself. It seems a very useful power that in music by which Nature controls harmonies. I should say that in the former part of the lecturer's paper he dealt with the matter, as you will have noticed, from a natural point of view, so to speak. In the latter part he displayed to us another form of false relations, that is, false relations which arise from antagonisms. The false relations which I venture to call antagonistic arise from the presence of a variety of interests. Thus, if you will turn to the example mentioned by Mr. Adams (Example 27) you will find two conflicting harmonic, or rather scale, interests. It is the contention between the two which constitutes the charm of the passage.

I think we might quote other cases of the same nature—indeed, the thing is profoundly interesting. The minor mode is a mode of compromise, that it has a double tritone in it simply because it has two interests, and these two interests demand two dominants, which two dominants in their turn demand two minor 7ths, etc. All this is as clear to your artistic minds as to any lecturer or theorist who might examine the subject. Thus I venture to say that the tritone is above all a lock to the scale; it is a gate in a strong wall; it is a gate which you can open or close, and it is your business in handling such progressions to turn the key and see that the scale is duly preserved in these progressions.

SIGHT SINGING.

A LECTURE DELIVERED BEFORE THE COLLEGE OF ORGANISTS BY MR. F. W. WAREHAM.

Sight singing is a subject in which I have for some years felt great interest, and therefore, on its being suggested to me that I should read a paper on the subject before your college, I gladly though complied with the suggestion, and Mr. Turpin kindly granted me the opportunity.

It is certainly remarkable that the study and cultivation of music should have been carried to the degree it has, and yet, there should be no really satisfactory method of teaching people to read its notation with any comfort and satisfaction. This condition of affairs is not confined to England, for, judging from the reports made a few years since by the late Mr. Hullah, and by Mr. McNaught, we are rather in advance of the countries of Europe generally. Vocal music in England at the present day forms one of the great features of our social recreations; and, in examining this question, it will be well to recall some of the leading events of the origination, cultivation, and development of this present day art. It is not my intention to recount any ancient history, but rather briefly to glance at one or two events, in the lives of men with whom some of those in this room may have been associated. It will, no doubt, be generally accepted that the two great English apostles of vocal music were the late Mr. Hullah and the late Mr. Curwen. Mr. Hullah was an educated musician and a successful choir trainer, who, having determined that the staff was the notation to be taught, attached himself with fixity of tenure to his method of teaching it. Mr. Curwen, on the other hand, when approaching the subject was not a practical musician, but rather a teacher; and when he saw what he thought to be two evils—the staff or a new notation—he felt persuaded that he was choosing the less, when he adopted the latter, a new notation. There can be no two opinions about the facts, first that here in England we have recognised and established two notations, and secondly, that diversity in notation is a hindrance to progress. These are questions, which, with the extension of Curwen's notation, are forcing themselves on the attention of musicians. Opposition should not be offered to that which is new merely because it is new. If a better than the staff has been produced, that is, one so completely surpassing it as to be capable of superseding it, its gradual development and

establishment might be encouraged. As a matter of fact, however, sol-faists do not maintain that their notation is equal to the staff for the expression of instrumental music. Originally they put it forward as an introduction to the staff, now they appear to be endeavouring to establish it as a substitute for the staff in vocal music, because they say the staff is not teachable. If, however, the staff could be shown to be readily teachable, the reason for the existence of this second notation would cease to be.

Mr. Hullah, as a reward for his efforts—and, as a teacher of class-singing Hullah was great and successful—was, when the Government first determined to assist in the encouragement of music among elementary teachers, appointed Inspector in Training Colleges. Here had been a grand opportunity for a man with no past experience; for a musician who could have perceived that there really was no past experience, that the first duty of his office was to endeavour to create this experience, by encouraging diversity in method, new ideas, variety of resource, and the constant struggle for the fittest. But no, unfortunately, he could recognise only one style of doing the thing, and Hullah was its prophet. Mr. Curwen, too, was fortunate in his friends. At the time that the London School Board determined to teach sight-singing. Sir Charles Reed—a personal friend of Mr. Curwen—was the chairman, and he asked Mr. Curwen to recommend a gentleman to the appointment of Board Music Instructor. Of course one of his disciples was named, the London Board adopted the tonic sol-fa notation, and all the other Boards followed suit. Board Schools are now looked upon as the backbone of the sol-fa movement, and so they occupy a very large share of our consideration when treating of this subject. The results attending these appointments have been to many of us disappointing. That these men in their ways have done good work no one doubts; but the appointments they were made to occupy should have been held by men of unbiassed minds, men anxious for the time being to create experience; to encourage, experimentally, differences in method; to develop new ideas; men with sufficient judgment and singleness of purpose to enable them to recognise and appreciate the fittest. As a result of their action, though the English people have taken a really practical and monetary interest in vocal music for something like twenty years, it is generally felt that no solution of what would appear to be the very simple problem of teaching sight-singing has been discovered.

Hullah and Curwen entered upon their work with comparatively small experience. We, however, are not placed in this dilemma. To say the least, we have the experience of these men; and, looking at the subject as they did from such distinctly opposite points—at any rate, in their earlier careers, for Hullah eventually tended towards Curwen—a rapid survey of their methods will supply us with considerable material for reflection.

We will confine our attention to tune, as that is the real bone of contention. The leading features of these methods are:—(1) Title and notation; (2) Key relationship; (3) Landmarks and mental effects; (4) Patterning; (5) Manual stave and modulator; (6) Manual signs; (7) Ear exercises.

First, then, with regard to title. Hullah calls his method after his own name; Curwen calls his tonic sol-fa. Here the former has decidedly the advantage, for it secures him the opportunity of a thorough revision of principle; whereas the latter is for ever tied in his teaching to his tonic principle and sol-fa notation—principles and things which, possibly, when originated possessed great merit, but which, with the development of the musical art and a closer acquaintance with psychical laws must become more or less incomplete as a means of teaching sight-singing from the staff. And then with regard to choice of notation, no one doubts for one moment—supposing the staff to be teachable—which is the preferable.

Now we come to the second feature, that of key relationship. Here I must confess to being somewhat confused as to the principle Hullah adopted in his latest work. He exclaimed very vehemently against the movable Do; but he certainly recognises key relationship in the key of C, yet appears to be unable to appreciate it, or to apply it, or to obtain any practical advantage from it in any other key. Curwen puts forward the sol-fa syllables as expressive of key relationship. A remarkable feature, however, in his use of them is that he makes two uses: one of them he calls the proper, the other the improper; or, what we might call the right and the wrong, the true and the false. When he uses them properly they express the truth, but are liable to create difficulties; when he uses them im-

properly they make, or try to make, matters easy for the singer, but they express that which is false. The decision as to which use shall be adopted is left entirely to the discretion of an editor, whose appreciation of key relationship will, to a very considerable extent, depend upon which may have been the favourite method of his sight-singing master. There is no doubt the sol-fa syllables, as used by sol-faists, are of great assistance to the singer; but the objection to them is that they so frequently belie their principle. We need not enlarge here on the fact that they do not express tune as it is invariably expressed by musicians, and that they therefore fail to put their readers in communication with musical authors; but we readily acknowledge that their use as indicative of the tune of the scale is advantageous to the singer.

(To be continued.)

THE LATE A. L. TAMPLIN.

We regret to have to notice the death of Augustus Lechmere Tamplin, who passed away at the age of fifty-two years of age on the evening of the 8th inst., at Fulham; the cause of death being fatty degeneracy of the heart. He was buried at Chiswick on Saturday last, the church organ being appropriately used on the occasion. The attendance at the funeral comprised his brothers, his devoted medical friend, Dr. Daniell, and a few old college and musical friends. The Rev. Lawford Dale, Vicar of Chiswick, who, we believe, was also at Cambridge with him, read the service. Augustus Tamplin was intended for the Church, but an irresistible bias and great natural gifts made him a professional musician. Under more favourable circumstances his place should have been in the front rank of English musicians; as it was he was an admirable organist, who at different times held several good appointments, an harmonium player it may be justly said without a rival, and a pianist of considerable attainment. He helped to improve the harmonium by advocating the "double touch," and devised a small piano with two keyboards and pedal board for the practice of Bach's Trios. He excelled in improvisation, but not caring to write down his ideas, his name may truly be said to be "writ in water." As genius, however manifested, is a very rare endowment, and few who really knew Augustus Tamplin would deny him the possession of it; this simple record of a loss sustained by English musicians, is due to his memory.

SPECIFICATIONS.

LITTLEBOROUGH.—A 3-manual organ built by Mr. J. J. Binns, Bramley, Leeds, has been opened in the United Methodist Free Church, Littleborough, by Mr. W. H. Jude, of Liverpool. The description of the organ is as follows:—

GREAT ORGAN (compass CC to C, 61 notes).—Open diapason, viola, Hohl flöte, harmonic flute, octave, octave quint, super octave.

SWELL ORGAN (compass CC to C, 61 notes).—Geigen principal, gedact, vox angelica (grooved), voix celestes, viola, wald flöte, corneopæan, oboe.

CHOIR ORGAN (compass CC to C, 61 notes).—Violin diapason, dolce (grooved), lieblich gedact, flauto traverso, clarinet.

PEDAL ORGAN (compass CCC to C, 30 notes).—Double open diapason, principal, sub bass, flute bass.

COUPLERS.—Swell to pedals, great to pedals, choir to pedals, swell to choir, swell sub-octave on itself, swell octave on itself, great sub-octave on itself, great octave on itself, choir to great, swell to great, swell to great sub octave, swell to great octave.

COMBINATION PEDALS.—Three combination pedals to great, three combination pedals to swell.

Blown by Binn's patent hydraulic engines.

GLASGOW.—The following is the specification of an organ erected by Messrs. Brindley and Foster, of Sheffield, in the New Barony Parish Church. The instrument is constructed upon their patent tubular pneumatic system, the console placed in the chancel, and consists of three complete manuals and pedal organ.

GREAT ORGAN (Compass CC to C).—Double open diapason, open diapason, No. 1, open diapason, No. 2, hohl flöte, principal, harmonic flute, twelfth, fifteenth, full mixture (three ranks), posaune.

CHOIR ORGAN (Compass CC to C).—Viol de gamba, lieblich gedact, dulciana tenor C, lieblich flöte, piccolo, clarinet.

SWELL ORGAN (Compass CC to C).—Lieblich bourdon, open diapason, gedact, æoline tenor C, unda maris tenor C, principal, mixture (three ranks), contra fagotto, horn, oboe, vox humana.

PEDAL ORGAN (Compass CC to F).—Sub bass, major bass, contre bass, stopt bass, cello bass, flute bass, trombone bass, trumpet bass.

ACCESSORY MOVEMENTS.—Swell to great, swell to pedal, choir to pedal, swell sub-octave, swell to choir, great to pedal, choir to great, swell super octave, tremulant.

Three composition pedals to great and pedal organs.

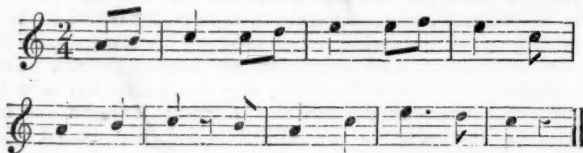
Three composition pedals to swell organ.

Reversing pedal for great to pedal.

The organ is blown by one of Melvin's patent hydraulic engines. The case, which is of pitch pine, is designed by the architects of the church, Messrs. Burnett, Son, and Campbell.

RECITAL NEWS.

HANLEY.—Mr. Eugene Gigout has been giving organ recitals in the Victoria Hall. One item in the programme was an improvisation on a theme given at the time by Mr. E. Goold, Mus. B., as follows:—



A contemporary notes: "In his treatment of the theme Mr. Gigout did not attach himself to any severe form, but after the introduction of the key by a few simple chords, he played the air by itself upon the diapasons, then with harmony, and went straight away off into a free style, after the manner of the fantasia. Only once did he give the suggestion for fugal treatment, for which the theme is well adapted. For nearly twenty minutes the performer played upon this theme, never once letting it go from his grasp, turning it over as it were, pulling it to pieces, putting it together, showing it in all varieties of tone, now in its naked simplicity, then clothed with varied harmonies, at one time with the filling up tone below it, at another time played upon the pedals with the filling up above it. The audience followed every change and every movement with the greatest interest, and emphatically demanded an encore. Mr. Gigout again took his place at the organ, and for a further period let his musical genius free to work upon this theme. The exhibition was masterly."

CHURCH OF ST. MARY, SPRING GROVE, ISLEWORTH.—On May 5th the following pieces were played by the Organist, Mr. J. Hart Gordon, A.C.O., after evening service:—Sonata (for organ) No. 2 in C minor, Mendelssohn; Chorus of Angels, Scotson Clark; Offertoire in E major, Batiste; Soprano Melody in B flat, Smart; "Dal tua stellato" (Mosé in Egitto), arranged by Best, Rossini.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St George's Hall on May 2 and 4. Programme: Offertoire in E flat major, Guilmant; Toccata and Fugue in D minor, Bach; Overture, "Raymond," Thomas; Andante in A major, No. 2, Smart; Finale to the Etudes Symphoniques, Schumann; Marche de Procession (Organ Pieces, Book 2), Tombelle; Capriccio (Organ Pieces, Book 6), Capocci; Legende et Final Symphonique, Guilmant; Andante in E flat major (First Symphony), Mendelssohn; Allegretto (La Campanella) and Finale Fugato, Best; Overture, "Abou Hassan," Weber.

LEIGH.—Mr. C. W. Perkins gave a recital at the Parish church (Leigh and Bransford), on May 2. Programme: Prelude and Fugue on the name B.A.C.H., Bach; Marche Religieuse, "Pour la Procession du Saint Sacrement," Chauvet; Offertoire, Clarke; Air and Variations and Finale Fugato, Smart; Canzonetta, Mendelssohn; Schiller March, Meyerbeer.

NOTES.

A matter of interest to all concerned with festival and oratorio performances in churches is the controversy that has been aroused by the announcement of the forthcoming Choral Festival in Lincoln Cathedral which once more shows that there is both among the clergy and lay members of the Church of England a considerable difference of opinion regarding the practice of taking money for seats on such

occasions. A recent protest from the Grantham Ruridecanal Chapter is stated to have been passed "with one dissentient only." The Dean of Lincoln, it is true, sees no force in the objection to turning a cathedral, as someone has said, into "a vast concert-room," with a graduated scale of prices, but a "Lincoln Prebendary," on the other hand, declares that if the clergy of the whole diocese were polled there would be "as overwhelming a majority against the payments for seats as there was at Grantham. One thing at least is clear, if choral festivals with "reserved and unreserved seats" are wrong at Lincoln they cannot be right at Gloucester, Worcester, and Hereford.

What are called Organ and Trombone Recitals are being given by various groups of performers just now.

There is a proposal to place a brass in Winchester Cathedral to the memory of Dr. S. S. Wesley, who was organist at that church for some years.

Mr. George Bird, the organist of the Parish Church of Walthamstow, was elected to that office, on March 29, 1829, consequently has now served something over sixty years. The veteran organist is known as a composer of chants, &c.

The members of the Voluntary Choir of St. Michael's, Chester Square, recently met for the purpose of presenting Dr. C. J. Verrinder with a very handsome classical time-piece, (on his resignation of the offices of organist and director of the Choir of St. Michael's) as a mark of their esteem for his untiring efforts in training the Choir, which is, as is well known, far above the ordinary standard of voluntary choirs. The clock was by Mr. Nicholas, Chester Terrace, Eaton Square.

To realistic church musicians the words of Mr. H. E. Dalby, addressed to a contemporary may be of interest. He writes:—

"I am not at present altogether prepared to advocate harp or arpeggio form of accompaniment to choral worship, as great care and judgment would be necessary to its legitimate employment, and it should be borne in mind such a luxury might very easily be much abused if generally adopted; and especially if undertaken by casual and inexperienced persons. If, however, musicians generally are found to be in favour of its employment I would suggest that the so-called Clavi-harp, introduced into this country by Mr. W. H. Cummings, about twelve months since and favourably noticed in your columns, be attached to the keyboard of the choir organ, and thus be made available as a solo stop. This would be the next best thing to the harp itself, and at any rate would keep the accompaniment entirely under the control of the organist, which I think is very desirable generally speaking."

A writer suggests in the columns of a musical contemporary that ladies should join our choirs as auxiliary singers, a course often followed now, then they will surely not be long in discovering that they have before them ample field for usefulness in independent action. As a rule, the engagements of the members of our ordinary choirs wholly prevent them from giving their services except upon Sundays, and may be on one week-day evening service, and practices; their attendance is not to be had on Saints' days, at Lent Services, and the like. Here is one opening, at least, for the ladies who act as auxiliary choir. They have it in their power to give brightness and beauty to services that now too often are hopelessly dull and pain fully perfunctory. If the organist cannot attend, and a capable substitute is not to be had for his seat, the sopranos and contraltos, gathered around a humble harmonium, can always be counted on for the production of tone specially refined and to the point, if we may use the phrase.

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m.

May 28—Council Meeting at 5.30. June 4—A paper will be read by Mr. G. Ernest Lake, on "The Duties and Responsibilities of the Organist." July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30.—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

SIGHT SINGING.

(Concluded from page 79.)

A LECTURE DELIVERED BEFORE THE COLLEGE OF ORGANISTS BY MR. F. W. WAREHAM.

We now pass on to the third features—the landmarks or Hullah and the mental effects of Curwen. All teachers of sight-singing have learnt to recognise and value these; and no doubt Hullah had had some little experience of tonic sol-fa when he wrote his chapter on landmarks. The unfortunate part of these effects, however, is their fickleness and liability to change. Mr. Spencer Curwen, in "The Teacher's Companion," says:—"These proximate verbal descriptions of mental effect are only true of the tones of the scale when sung slowly. However, they are wondrously assistful, yet not altogether so original as sol-faists generally consider them. Harmonists, who have treated them as harmonic effects, held their fairly-consistent theories with regard to their nature before sol-fa existed."

The fourth feature to which we will direct our attention is what Curwen called patterning. Here again Curwen has the advantage of Hullah, not that the latter rejects this feature, but the former insists on it so emphatically and yet with such happy, practical, and sympathetic force that we in the one case immediately accept it at its author's valuation, whereas in the other we almost pass it as a matter of no moment. The object which a teacher has in view requires him to consider his subject of instruction so as to determine the order in which his parts shall proceed as well as the mode in which they shall be presented. The irksomeness felt in the early stages of some subjects is due to their having no starting point in the mind and to the greater difficulty thence arising to acquire and retain them. Now Curwen perceived that singing pupils start with practically no recognition of tune; that an appreciation of sound effect is only to be acquired by patient listening, and that the child always dependent on a crutch must remain a cripple. Again and again, then, so very happily and yet so decidedly, he insists on the teacher's pattern and the patient listening pupil.

But we must pass on to the fifth feature of these methods—the manual staff and the modulator. Hullah originally used a ladder but in his later works in addition to the ladder he introduced the manual staff. Why did he stop there, or rather why did he go there at all? He had the staff in every way preferable to this remarkable innovation; distinct, a part of his notation, and to the purpose suited. But the tonic sol-fa modulator was no doubt the real originating cause of the manual staff, the modulator which is the great secret of success among sol-faists, which is to its notation as the sun to its system. We will not dwell on this point now, but to this appliance we may ascribe the success of modern teachers of tune.

The sixth feature, manual exercises, is confined to Curwen's method. They are generally recognised by those who use them as being rather interesting—perhaps they would say very interesting; still it appears that in conjunction with their notation—if they are really assistful they upset one of Euclid's propositions. Somewhere he proves that any two sides of a triangle are together greater than the third, but sol-faists have discovered in their method that they may possibly be less; for they say if you wish to be a successful teacher of the staff, you must first teach the manual sign notation, and then you must teach the tonic sol-fa notation; after which perhaps or possibly your pupil's mental powers may have sufficiently developed to enable you to approach the staff. So implicitly do they believe this to be a good method, that when teaching pupils with good and practical knowledge of the staff, they insist on their acquiring a grasp of the tonic sol-fa notation. How this multiplication of notations assists, and why it is necessary, no one can fully comprehend; but that it does so and is essential, countless teachers and disciples constantly affirm. We, however, prefer to accept Euclid's teaching.

The seventh feature—ear exercises, is more evidence of Curwen's inventive and original teaching power.

The conclusions we form from this comparison may be briefly expressed. 1st, Hullah failed to teach time; 2nd, Hullah failed to teach the staff; 3rd, Curwen taught tune with great success; 4th, that we have to thank Curwen for his great demonstration of the pos-

sibility of teaching tune; 5th, Curwen taught tonic sol-fa notation with great success; 6th, Curwen did not satisfactorily teach the staff; 7th, seeing that the staff is the universal notation, it is very desirable that more serious efforts should be made to test the possibility of teaching it.

The experience we gain from a study of these teachers is as follows:—Key-relationship, mental or harmonic effects, modulators, patternings and ear exercises are assistful, and must form parts of a really successful method of teaching the staff. We perceive that all these features have formed parts of the method of the successful teachers of the past and we have now to inquire whether, good as they may be, are they sufficient? There may be many other deficiencies, but there is one in particular to which Mr. McNaught some time since directed attention, and which feature is in respect of systematic teaching completely missing in the two methods to which we have been referring. I mean the teaching of intervals or note relationship.

Here then we shall be treading on entirely new ground. Before entering on this, however, a few remarks on key-relationship are offered. Curwen used the sol-fa syllables to faithfully and scientifically express key-relationship, and yet by his proper and improper methods he acknowledges himself unable to fulfil these conditions even in his own specially-adapted notation. A consistent application to the staff by singing pupils of moveable syllables which faithfully express key-relationship is altogether improbable, and for this reason many teachers refuse to accept the use of the moveable key expressing syllables. I prefer to call them the moveable and suggestive syllables. The words "God save the Queen" instantly suggest their tune. Indeed few could recall the one without the other. In the same manner let the sol-fa syllables be used not as being necessarily a correct expression of key-relationship, but as being by constant association suggestive of the tune of the scale. Thus used they generally express key-relationship, but if they fail to do this, as they frequently would, could or even should, no false position is assumed.

All musicians are agreed that a study of the note relationship is absolutely essential to the student of sight-singing. Yet it is doubtful whether a really systematic attempt has ever been made to teach it. Everybody now-a-days seem to be determining the feat impossible. Let us examine the various stages in the teaching of key-relationship, a department with which we are all probably more or less acquainted. The teacher first sings single notes to his listening pupils until they can appreciate and produce any pitch. He next gives a succession of sounds, giving them their names, say Do, Mi, So. He then takes the staff, directs attention to its structure, and points out the position of these notes in one key; say the key of C. Then he makes the pupils name these notes as he points to them, until they do so with perfect freedom. He will now be at liberty to require them to sing the notes as he points to them. Is a similar or better method possible in the teaching of note-relationship? We will consider a somewhat similar method. We will suppose a class of children who had already studied key-relationship to be entering on a study of note relationship. It shall not be a first lesson, and they will have acquired a recognition of and power to produce pitch. They used to study the intervals of a semi-tone, a tone, a tone and a-half, and of two tones. Their teacher would recall to them these facts with which they would have become acquainted when studying key-relationship. From Ti to Do is a semi-tone; Do to Ré a tone; Do to Maa a flattened 1, Mi, a tone and a-half; Do to Mi two tones. These syllables would be found to recall with more or less facility the intervals with which they have been associated. A little practice at varying pitches will make these syllables readily suggestive of their respective intervals. As soon as possible the use of the sol-fa syllables would be substituted by the syllable Laa with a mental use of the sol for syllables. Separate lessons would be given on these intervals in notation at first confined to the key of C. When the pupils are thoroughly acquainted with these intervals as expressed in the key, they would be required to sing them as the teacher points to them. They would next pass on to other key signatures, and with some little difficulty would learn to recognise the notes affected by the key signature and the intervals expressed by them. Fourths and fifths would next be treated in a similar manner, and then the recognition of the key relationship of phrases in keys very remote from that indicated by the key signature could be developed. But I will now proceed to illustrate by means of these young boys the methods I have briefly described. Those who are conversant with other methods will, I hope, perceive, that my endeavour has not been to be simply original but rather to be inter-

esting and thorough. In presenting these boys to you, I must give you to understand that they are not here to exhibit accomplished sight-singing. They do not pretend to anything of the kind. But they are here to help me to illustrate method, and I sincerely hope they may do so both to your and to my satisfaction.

I base my system of teaching, in its early stages, on the requirements of the Education Department. These form a general graduation of the difficulties of elementary sight-singing, and, after having stood the test of several years' trial, are accepted as excellent. The requirements, in tune, suppose a use of either the fixed or movable sol fa syllables. I have adopted what I prefer to call the movable and suggestive syllables. The teaching, so far as it goes, is arranged under four divisions: the first three being confined to the key of C, the fourth including the keys C, G, D, F, and B flat. The earlier divisions are intended for children up to the ages of ten or eleven; the fourth for those above that age. What I propose to do this evening is to give some little idea of the method of preparing for note tests. We will begin by dictating exercises on the scale.

These exercises consisted of from two to six notes, dictated in speaking voice by the lecturer to the boys, who then sang them. They were offered as substitutes for Curwen's manual signs as being more serviceable, enabling the teacher to add to his teaching his own individual force, personal character, and mental energy, by gesture, voice, and eye, with a power which cannot be effectually exerted when the pupils' attention is directed towards his hand. Moreover, they do away with what is in itself a notation. He next proceeded to what he called elementary staff modulator exercises. This elementary staff modulator consisted of a few notes written on the black-board in the extended form which tune in notation generally takes, and which form, the lecturer said, should be constantly varied. Resort was again had to dictated phrases, the sharpened fourth and fifth and the flattened seventh being introduced, the boys explaining the key effects of these changes. The old notation modulator was now brought forward, a chart which was sufficiently clear and distinct for all in the hall to read with ease. Mr. Wareham told his hearers that they must disabuse their minds of any preconceived ideas of the character of this chart that may have been created by their knowledge of the tonic sol-fa modulator. He was afraid that the name would suggest the idea of similar character, whereas it was meant to indicate similar purpose, being in itself merely a convenient arrangement of all possible notes. He also said that it had been suggested to him that the modulator should indicate in a pictorial form the positions of the tonic, dominant and sub-dominant, but that he himself was of the opinion that in such form it would render an assistance to pupils which they would not receive in notational exercises, and that with the withdrawal of such aid they would fail in ordinary notation, and that he therefore had drawn up his modulator in a form as nearly like ordinary notation as possible. The real value of the modulator is that it enables the teacher to continually place new exercises before his pupils; to devote particular attention either to individual or special difficulties; and that by it a recapitulation that is a mere test of the memory is to be avoided. Exercises in several keys were then given, embracing the modulations above mentioned.

Next came interval singing, which was really the most interesting part of Mr. Wareham's demonstration. He remarked that the sol-fa syllables had been made to become, by constant association, suggestive of certain intervals: for instance, Ti to Do of a semi-tone, Do to Re of a tone, Do to Me of two tones, or Major third; and he said that if possible, advantage should be taken of this. Continuing with the boys, he proceeded as follows:—

Lecturer.	Boys.	Lecturer.	Boys.	Lecturer.
Tone above.	Do.	Re.	Tone above.	Do.
Boys.	Lecturer.	Boys.	Lecturer.	Boys.
Do.	Me.	One below.	Re.	Do.
Lecturer.	Boys.	Lecturer.	Boys.	
Aug. 4th above.	Do.	Fe.	Two & a half above.	So.

The intervals to be sung were dictated in the singing voice, as indicated in this illustration.

It was here remarked that this use of the sol-fa syllables when singing from notation would be found to be a clumsy expedient, and, as vocalisation would be much preferable, students, before passing to notational exercises, should be made to vocalise intervals while mentally associating them with sol-fa syllables. Something like the following illustration was given:—

Lecturer.	Boys.	Lecturer.	Boys.
Three & half above.	Laa.	Laa.	Two & a half below.
Lecturer.	Boys.	Lecturer.	Boys.
Dim. fifth below.	Laa.	Laa.	Tone above.
Lecturer.	Boys.	Lecturer.	Boys.
Semitone above.	Laa.	Laa.	Aug. fourth above.

Attention was next directed to the modulator in the key of C, the boys giving the alphabetical names of the notes, the names of the intervals, major third, perfect fourth, and C, and also the number of tones and semi-tones contained in each. Other keys were treated in a similar manner, and then the boys sang a succession of intervals as pointed on the modulator. An exercise having three sharps in the key signature, but really in C major, was now written on the board. This the boys rendered with perfect ease, subsequently giving the key in reply to questions by Dr. Pearce, the chairman. Another exercise was written, passing through several keys; and this also the boys vocalised at sight.

MISS HACKETT AND THE ST. PAUL'S CHORISTERS.

Mr. J. S. Bumpus in his valuable article on the "Organists and Composers of St. Paul's Cathedral," thus speaks of the esteemed lady who was the "chorister's friend" in many ways, and left a name respected by all organists and church singers.

"It was in the year 1811, that a very worthy, clever lady, Miss Maria Hackett by name, then and for many years a much respected resident of Crosby Square, Bishopsgate, and afterwards of Clapham Common and Hackney, first interested herself in the welfare of the St. Paul's choir-boys. At an early age she evinced a great predilection for cathedrals and cathedral music, and during the greater portion of her long life, she devoted her energies, and the bulk of her fortune, to the educational condition of every chorister in England and Wales.

We learn from her writings that in the above year (1811) she took charge of a fatherless boy, named Wintle, and, convinced that the boys belonging to St. Paul's choir had a right to a classical education from the funds of the cathedral, she placed him in that choir. This circumstance is alluded to in a very touching letter to Mr. Hawes, the choirmaster, written on January 16, 1813. Finding, however, that her young protégé did not obtain the benefit she had anticipated, she made enquiries into the cause, and discovered that property which had been left in trust for the benefit of the choristers had been diverted from its original pious purpose. Some of this property had been left so long ago as 1315, by Richard de Newport, Bishop of London, who founded an exhibition, and, by his will, duly registered in the left his mansion in Sermon Lane to the Almoner of St. Paul's in trust for the maintenance of two or three choristers for two years after the breaking of their voices. This bequest was the subject of a petition in Chancery in 1814, when the Master of the Rolls was pleased to say, 'The trust by the will is plain and express,' and he made an order for enquiry in the Master's office; but the legal expenses consequent on such a process would have been overwhelming, and no action was taken at the time upon the order of Sir William Grant. Other portions of property, left at later periods for the maintenance of the choristers, had, it was found, been alienated from their original purposes.

Miss Hackett applied first to the Bishop of London, and afterwards to the Dean, Canons in Residence, Chancellor, Precentor, Junior Cardinal, and Almoner, for a rectification of this abuse in a series of letters, couched in the most elegant and eloquent English, extending over a period of nearly twenty years, but which, as a rule, met with neglect, procrastination, and, in one instance, with rebuke.

These functionaries, however, had mistaken the character and energy of this talented and remarkable lady. After trying conciliation, it was now her turn to administer rebuke, coupled with the announcement that she had placed the case in the hands of her legal advisers. Even this produced no other effect than that of an endeavour at further delay on the part of the Dean and Chapter. At last, on August 5, 1814, upon the application of Maria Hackett, her uncle, George Capper, and her two half-brothers, John and Samuel Capper, to the Master of the Rolls, an order was made, of which the result was the restoration of a great portion of the school property left in trust for the benefit of the choristers.

In concluding her correspondence on the above subject, a passage in one of Miss Hackett's letters to the Rev. Canon Hughes ran as follows:—

"You need not be afraid that I am at all ambitious to enter into any private correspondence on the subject. That it has not been more public has been merely from a respect to the feelings and the honour of the Chapter. I neither court their approbation nor dread their displeasure, and I wish it to be understood that it is by no means my intention to limit my solicitude to the present set of choristers."

PLYMOUTH GUILDHALL ORGAN PERFORMANCES.

In the course of a report of the work done during the year by the esteemed borough organist, Mr. John Hele, Mus. Bac., and presented before the Plymouth Corporation that gentleman observes:—The attendance at the weekly performances throughout the year has again averaged just one thousand persons. Over eighty thousand persons were admitted to performances free of any charge whatever. The attendance in the free arcades on Thursday afternoons has slightly increased. After payment of the expenses incidental to each performance, I have handed the sum of £205 19s. 9d. to the borough treasurer, as against £205 15s. 2d. last year, showing an increase of 4s. 4d. The cost of gas and water (for blowing) is not included in the above—the consumption of the former averages about 3,000 feet for each evening concert. The entire cost of water for every purpose, recitals, concerts, hiring, tuning, &c., is, according to the meter, about £6 for the year, as against some £45 per annum formerly paid for manual blowing. I have not found it necessary to resort to the latter once for the year, owing to the excellent water supply. An average income of about £40 per annum is derived from the hire of the organ for the "Sunday Evenings," concerts, bazaars, &c., some thirty-five occasions in all. I may say that in the month of April (27 days) I assisted at no less than nine performances entirely outside of my official duties and of the (twenty-six) "Sunday evenings for the people." During the year one hundred and fifteen official performances have been given, making 668 in all. Officially and unofficially my list shows 200 concerts and performances a year.

It has been my aim to conduct these concerts in a manner which shall keep them entirely clear of any legitimate private enterprise. Abundant proof of the growth of musical taste in the town can be seen in the magnificent performances of the two societies of the town in the innumerable other concerts, absolutely free. I have again received the kind and valuable assistance of the professional gentlemen of the neighbourhood, who have readily assisted at the various performances, and to whom I have had the pleasure of paying small fees, as on former occasions. I shall cordially welcome the assistance of any professional lady or gentleman who may be willing to assist in future, organists included. My special thanks are due to the numerous ladies and gentlemen (amateurs) who have so generously given their services through the year. I would again say how sensible I am of the great encouragement I receive at the hands of the audiences, who loyally support me week by week, and to whom I am very grateful indeed. The work has been most absorbing and continuous, but I am pleased to add, most successful, and comparing advantageously with any town in England. During the six years the £200 average has been more than maintained, and without the £40 average of annual organ hiring receipts being added to my profits, as advertised at the outset, in addition to the free admissions, representing from the first, a number more than half the population of Plymouth.

Mr Hele also furnished particulars of a proposal for a concert medal competition and self-supporting scholarship, which he was desirous of inaugurating by offering a county gold medal (£12). The

scheme provided for scholarships (as funds permitted) from £10 to £20 per annum. The cost of the die for the medal, £17 17s. had been nearly raised by private subscriptions. There would be certificates of merit open to vocalists and instrumentalists, with senior and junior examinations. The examiners would be Mr. D. J. Wood, Mus. Bac., Exeter; Mr. S. Weekes, Mus. Bac., Plymouth; Mr. J. Pardew, Plymouth; and the Borough Organist. There would be small entrance fees, to be remitted, however, at discretion in the case of any candidate who had performed at the concerts. In submitting the scheme, Mr. Hele wrote:—

Very many of those who assist the Saturday concerts, &c., are students in music also, whom I am quite unable properly to remunerate from the small available funds at my disposal. It therefore occurred to me that instead of paying a very small sum to each performer, as heretofore, it would be a good thing to found prizes in the shape of a scholarship, silver and bronze medals, and certificates. On mentioning the matter to a few of the leading men of the town, I was surprised to find myself in a position within one week to be able to order the expensive "die" for the medal, and was further encouraged by the many kind expressions of approval from everyone to whom I had spoken on the subject. It cannot fail also to be a great incentive to work. The competition will be open to all. Seniors to be over fourteen years of age and juniors to be under that age."

THE INTERVIEWER AT ST. PAUL'S AND THE ABBEY.

Neither St. Paul's Cathedral or Westminster Abbey were destined to escape the preying and ubiquitous interviewer, so one is not surprised to find the "New York Herald" as issued in London supplied with information concerning the musical arrangements of the two national churches. In the following quotations the Herald representative is allowed to tell his own story and detail his own impressions:—

My first visit was to the Choir School of St. Paul's Cathedral, situate in Dean's Court, Doctor's Commons. Dr. G. C. Martin, the organist of St. Paul's Cathedral, who superintends the training of these boys, gave a cordial and kindly reception, and expressed his willingness to answer my questions. As I entered the room the boys stood up, and half-a-dozen eager hands passed chairs and books for the visitor. The rehearsal was continued, the doctor selecting passages here and there which required practice. One of the choristers played the accompaniment on a grand piano with marvellous accuracy. This boy, although only thirteen years of age, can read almost any music that is put before him. The practice over, Dr. Martin conducted me over the school.

Leaving the school, Dr. Martin invited me to accompany him to his house. Crossing Ludgate Hill we walked to Amen Corner, and then, turning to the left, we were confronted by two lofty gates, on which are painted the words "Amen Court." The gates opened and disclosed a carefully-kept carriage-drive, which leads by flower-beds, with budding plants and shrubs, to a quaint red-brick house, which we entered. Ascending a staircase I found myself in Dr. Martin's study. Dr. Martin commenced his narration of the facts relating to St. Paul's choir school.

The school was built about 1874. It was built and is supported entirely by the Dean and Chapter of St. Paul's exclusively for the use of the choir. There are about 40 choristers in the school, and for the education of this number there is a head master, two assistants, and a prefect or monitor, besides Dr. Martin, who superintends the musical study only. The education is almost entirely classical, Greek and Latin forming the greater part of the curriculum, although other subjects are not altogether neglected. The boys enter the school as early as six or seven years of age, but even then it is necessary for them to pass a slight examination in Latin, by which means the social status of the boys is maintained. Many of the boys are the sons of clergymen. As a rule, out of about 30 applicants, three only are selected. The average age at which a boy is unsuited for choir work is fourteen or fifteen, but there is at present one boy now seventeen years old, who has been singing wonderfully well.

"Do any of your choir boys develop into singers of renown in after years?" I asked the doctor.

"Oh, yes! Maas, the tenor, was a Rochester choir boy. Sir Arthur Sullivan was in the Chapel Royal choir, St. James, and Sir J.

Stainer was a choir boy at St. Paul's, and many others well known in the musical world started life as choristers. It is my opinion that the early musical education does not forsake them in after life, and if they do not actually take up music as a profession, their knowledge influences them in many ways beneficially.

"And I believe that, contrary to the usually accepted theory, the early training of boys' voices is conducive to the making of good singers in after life."

In the cloisters of Westminster Abbey, I was directed to Dr. Bridge's house, Littleington Tower. He gave me an introduction to Mr. Sheil, the schoolmaster.

Mr. Sheil invited me to inspect the curiosities around the room, whilst he prepared to accompany me to the choir house.

Over the fireplace is a mantel-shelf which was taken from the house in which Henry Purcell was born, in A.D. 1658. The house was situate in St. Ann's Lane, Westminster.

There are twenty boys in the school. Great care is taken in the selection of the boys, the respectability of their parents being guaranteed by a certificate from the clergyman of their parish.

The average age of entry is between nine and eleven. Each boy receives a first-class education in return for his services, and is expected to remain in the choir until his voice breaks, "except for a reason considered satisfactory by the chapter." Some of the choristers who entered the school when young are still members of the choir, and are musical professors of repute. Others have become singers of renown, notably Mr. Lloyd, the famous tenor.

Climbing a creaky flight of stairs I found myself in the organ loft, in the midst of organ pipes.

The Abbey organ has undergone great changes during Lis *régime*. It was originally built in 1730. In 1884 it was repaired by Messrs. Hill and Son, and brought to its present state of excellence with the money subscribed by some Americans and colonists, notably Mr. Searles, of Methuen, Mass., who defrayed the expense of the Contra Posaune, 32 feet. The Doctor points regretfully to the array of pipes, and says he wants another good-natured American or colonist to encase them with carved wood. "It would only cost about £1,500."

Dr. Bridge does not think that the early training of voices injures them, unless it is continued when the voice is breaking. No less than six cathedral organists were choristers at Rochester about the same time under the care of Mr. J. L. Hopkins and his cousin of the same name, who succeeded him:—Dr. Bridge, of Westminster Abbey; Dr. Joseph Bridge, of Chester; Dr. Armes, of Durham; Dr. Crow, of Ripon; Mr. Wood, of Exeter Cathedral; and Mr. Ford, of Carlisle Cathedral.

Attached to Littleington Tower is a music room, now dismantled and undergoing alteration. On the wall, however, remains a notice for the guidance of the boys—"Shouting is not singing." This is the Doctor's translation of the French proverb, "*Crier n'est pas chanter*." He has also added another maxim, equally appropriate, "Pounding is not playing."

The interviewer has more to say about the esteemed organists and their cathedral surroundings, but much of this is very well known to the musical experts who habitually read the "Musical World" and its organic appendix the "Organ World."

RECITAL NEWS.

WESTERHAM.—At St. Mary's Parish Church, on May 12, at the close of the evening service, Mr. Ernest H. Smith, F.C.O., gave a short organ recital:—Prelude and Fugue in C, Bach; Nocturne in E flat, Chopin; Inflammatus (Stabat Mater), Rossini; Adagio in D, Mozart; Rock of Ages and Processional March, Ernest H. Smith; Adagio in E, Merkel; Offertoire in G, Lefebure Wely.

KENTISH TOWN.—On the 11th instant an organ recital was given at St. Barnabas, by Mr. John F. Runciman, A.C.O., the programme being:—Allegro con brio, from 5th Symphony, Beethoven; Vorspiel (Lohengrin), Wagner; Finale from 1st Symphony, Schumann; Short Prelude and Fugue in E minor, Bach; Concert Overture, Marshall-Hall; Sarabande and Giga, Handel; Prelude and Fugue in C, Bach. Madame Ethel Murray was the vocalist.

LIVERPOOL.—Mr. W. T. Best recently played the following pieces at St. George's Hall.

Overture for the organ, Smart; Canzonetta in G minor (first quartet), Mendelssohn; Sonata in E flat major (No. 4), Capocci; Romanza, "Bella adorata (Il Ginramento), Mercadante; Adagio and

Fuga in C major (fifth violin sonata), Bach; Marcia Eroica and Finale, Best; Overture, "La Cenerentola," Rossini; Andante in B flat major (fifth quintet), Mozart; Prelude and Fugue in G minor, Hattton; Romanza, "The sailor draws near land," Curschmann; Turkish March, "Ruins of Athens," Beethoven; Concert Fantasia on old English Airs, Best.

BOLTON.—A Recital was given by Mr. W. Mullineux, F.C.O., borough organist, in the Albert Hall, on Saturday, May 11.

Toccata et Fugue in C major, Bach; Air varied, "Holsworthy Church Bells," Wesley; Duet for Organ and Piano, Polonaise in F minor, Leybach; Overture to "Oberon," Weber; Air du Dauphin, Roeckel; Duet for Organ and Piano, "Masaniello," Low; Air, "Fac ut Portem" (Stabat Mater), Rossini; March from the Oratorio, "Abraham," Molique.

ST. PAUL'S CATHEDRAL.—The sixteenth annual festival of the London Church Choir Association was held at St. Paul's Cathedral on May 16, when about 960 choristers from thirty-six choirs of London and suburbs passed in procession through the transept and nave, and subsequently, under the direction of Dr. G. C. Martin, took part in the ordinary evening's service. We have first to congratulate the singers upon the great improvement observable since last year. The Processional Hymn and setting of the Psalms by Mr. C. E. Miller, the "Magnificat" and "Nunc Dimittis" in G, by Mr. W. Cruickshank, Mus.Bac., and the chorus, "Awake, thou that sleepest," in Sir John Stainer's anthem, were, it is true, still supported by trumpets and trombones. The advance in the general standard of excellence attained was strongly marked, and for this satisfactory result rehearsals, which were held not only in the Trophy Room at the Cathedral, but also in certain districts, are doubtless, in great part, responsible. Mr. Hodge was the organist.

CRYSTAL PALACE.—Mons. Eugene Gigout, the eminent French Organist and composer, and organist of St. Augustin, Paris, gave the following selection at a recent recital: Toccata and Fugue in D minor, Bach; Suite de Trois Morceaux, Gigout; Intermezzo, Boellmann; Piece in Canon Form, Schumann; Finale from 3rd. Concerto (with improvised cadenza), Handel; Improvisation on a given Theme, and Grand Chœur Dialogue, Gigout.

NOTES.

Mr. John W. Potter, having resigned the post of organist and music-master at Loretto School, Musselburgh, has been appointed organist and choirmaster of Wigan Parish Church.

The organ at Christ Church, Newgate Street, E.C., has just undergone considerable alterations and improvements, the work having been done by Wm. Hill & Son, organ builders, of York Road, Camden Road, N. A new pedal action has been supplied. An extra combination pedal has been added to the great and swell organs, while a flute 4 feet has been substituted for the doublette. The whole of the instrument has been overhauled in a careful manner, and numerous other improvements of a small description have been made. The cost of the alterations is about £150.

On Tuesday, the 21st inst, the ninth anniversary of the laying of the foundation stone of Truro Cathedral is to be celebrated by the performance of Sir John Stainer's oratorio, "St. Mary Magdalene," the composer conducting.

Mr. John Hele, the Plymouth organist, has sent the collected programmes of Sunday Evenings for the People to the Bishop of Exeter, who writes in reply, "I shall watch their future with great interest, and am sure that all present at them have been deeply indebted to you."

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m.

May 28—Council Meeting at 5.30. June 4—A paper will be read by Mr. G. Ernest Lake, on "The Duties and Responsibilities of the Organist." July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30.—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

THE POSITION OF THE CHURCH MUSICIAN.

In advocating the claims of a proposed Incorporated Society of Professional Musicians to be started in the north some twenty-one years ago, but which never took substantial form, a musical paper of that day now defunct has an article in which the following words occur; words still of interest as showing the unchanged mind of the profession in search of organisation:—

There has been established in London within the last few years a society with the ostensible purpose before it of rescuing church music from the slough of incompetence. This society, "The College of Organists," proposed to do this in part by a system of examinations.

"It is true that both law and medicine admit their candidates by examination; but both these professions have a legal *status* upon which much depends for the preservation of property and life—and to which it would not be right to admit candidates without any examination. But in the case of the musical profession, the thing is upon a different footing; and among its professional men there is, and perhaps rightly so, a jealous feeling against usurped or self-arrogated authority, in contra-distinction to accredited in all that relates to the bestowal of praise or censure, competence or incompetence. It was, no doubt, a very praiseworthy act of a few gentlemen of high professional standing, to band themselves together in order to organise a society which, to them, would appear to embrace the elements of protection to at least one branch of the musical profession.

The proposition to which we bind ourselves for the protection of church music and church musical matters is, the statutable appointment of at least one composer and musician of eminence to each ecclesiastical province of England.

No real good can be effected in the way of reform in church music affairs until this proposition be acceded to; and since deans and chapters, as at present constituted, will not take the initiative in this very important matter, but remain content with church music and all that relates to its use in divine worship, in the (to the musical professor) alien hands of clerical precentors, it behoves every man who labours for the weal of his profession and of its rights, to take the matter up and prosecute it prudently and determinedly.

While we hold that all the ends for which the College of Organists was established to attain would be attained in the appointments mentioned, there yet remains the fact that, with the most perfect success, this would not establish an Incorporated Society of Musicians. There is a large body of professional teachers who are in no way connected with organists' appointments, but who ought to have all the benefits of any established guild or incorporated society. In the earliest and best periods of architecture and masonry, originated, and was highly developed, the Society of Freemasons. The society lives now in name, but chiefly, in this country, for benevolent purposes."

Such sentences are curious, read in the light of to-day; when the College has, through many years of work, carried forward on its own lines the advancement of the profession, and permeated with good results the whole scheme of Church music in our midst.

A POET ON ORGAN PLAYING.

John Milton, one of the many illustrious men who delighted in the quiet enjoyment of organ music, says in his letter on education, that intervals of rest "may both with profit and delight be taken up in recreating and composing travailed spirits with the solemn and divine harmonies of music, heard, or learnt; either while the skilful organist plies his grave and fancied descant, in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer, sometimes the lute or soft organ stop waiting on elegant voices either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions. The like also would not be unexpedient after meat to assist and cherish nature in the first concoction, and send their minds back to study in good tune and satisfaction."

The grand old Puritan appreciated, as few could, the beauties of choral services and the delights of organ music. His words were quoted, not only to show the value of organ practice as a restful counterpoise of a studious life, but bring to mind Marmontel's words: "La musique est le seul des talents qui jouissent de lui-même; tous les autres veulent des témoins;" words not fully expressing the utility of the most social of the arts, music, but words which have a special force with regard to the isolated personal enjoyment of the artist, who is at once an organ player and a true lover of organ music.

REVIEWS.

"Tench White's Organ, Harmonium, and American Organ Library." (Tench White, George's Street, Canterbury.) Book III., which may presumably be taken as a sample of the whole work, contains easy, short, and on the whole, effective voluntaries, written on two lines by Mr. Tench White. These are obviously like so many similar productions which are multiplying in every direction, intended for general use at the hands of what may be fairly called unskilled players.

"Twelve Voluntaries," Ernest H. Smith, F. C. O. (Wood & Co.) Pieces of a more ambitious type than those just spoken of, but still written on two lines so as to be playable with or without pedal on organ harmonium, or American organ. Some of these pieces are very effective and good, and all are musicianly.

"The Organist's Quarterly Journal," Edited by Dr. Spark. (Novello & Co.). Part 82, vol. II. for April is quite beyond the average issue as regards the excellence of its contents. A long and admirably written "Fantasia" in B flat by Mr. E. Silas will specially interest organ players. This work consists of a well-sustained Andante, a bright and spirited allegro moderato, intersected by an expressive adagio in G minor, in which the solo stops have opportunities and a well wrought-out resumption of the allegro. Altogether this is a good recital piece and "Prelude and Fugue" in C major by Signor G. B. Polleri, of the church of the Immaculate Conception, Genoa, Italy, completes the number. This work gained the first prize of the Royal Academy of Music, Florence, some two years ago, and is now printed for the first time. The prelude is a vigorous and effective movement, of marked tone contrasts; and the Fugue, a double one on good, plain, diatonic subjects, is well worked out, and thoroughly organic in character.

"Suite de Trois Morceaux" pour Grand Orgue, Eugene Gigout (Schott and Co., 159, Regent Street, W.). Three pieces, Marche Rustique, Lied, and Marche de Fete, by the accomplished and talented organist of St. Augustine, Paris, which will be sure to claim the attention of our organists, and which, it is satisfactory to add, may, like all the other compositions by the same composer, be played without licence or fee. The Marche Rustique is practically written in the Dorian mode, and, unlike many modern pieces professedly so written, does to a considerable extent adhere to that ancient scale. It is a very quaint and characteristic movement. The Lied in the key of E, is poetic and contemplative and essentially organic in tone. The graceful thoughts and excellent musicianship here unfolded will probably make this movement the favourite of the three. The "Marche de Fete" in the key of C with the usual episodes in G and F, is well-marked and well-sustained piece with a telling coda; and though of vigorous accentuation, it is music intended and written distinctly for the organ. The suite will enhance M. Gigout's reputation as a writer of organ music, and as an evident master of the resources of that instrument.

Fugue, A. Haupt (E. Donajowski), an organ piece in C, which contains a good deal of clever contrapuntal treatment of a characteristic and flowing subject. At times indeed the counterpoint is wanting in clearness by reason of redundant complexity. The piece is an excellent study for the organ player.

THE ST. PAUL'S CHOIR SCHOOL.

Mr. J. S. Bumpus, in his able articles contributed to the "Musical Standard" on the organists and composers of St. Paul's Cathedral, observes:—

Miss Hackett endeavoured, as was stated at an early stage of these papers, to procure admission to St. Paul's school for the choristers,

but her exertions proved fruitless; neither was she able to find any place suitable for the purpose in the immediate vicinity of the cathedral. A house, and above all, an adequate salary for a grammar master, would have restored the school to something of its former respectability.

In the year 1812, as aforesaid, William Hawes was appointed an Almoner and Master of the Choristers, and wished very much—falling in with Miss Hackett's views—to obtain the Chapter House (which had previously been occupied in the most incongruous manner as a girl's school) as a place of residence for himself and the choristers. This proposal was not, however, to be entertained by the Dean and Chapter for a single instant, and Hawes was compelled to find a suitable residence elsewhere. This, it must be owned, was at a considerable distance from the Cathedral, viz., in Craven-street, Charing Cross, thereby drawing forth a remonstrance from Miss Hackett, relative to the long walk having to be taken by the boys, to and fro, twice daily in all weathers, frequently to the detriment of their voices. Latterly, Hawes removed to a larger house—No. 7, Adelphi Terrace—on his appointment as Master of the Children of the Chapel Royal in addition to that of Almoner of St. Paul's. This continued to be the home of the cathedral choristers until 1846, when Hawes died. After this time, one of the Minor Canons received the title of Almoner, and officiated as classical master; one of the Vicars-choral being appointed as instructor in music. Arrangements were not, however, again regularly made for the complete maintenance of the St. Paul's boys, until the opening of the present choir house in January, 1874, though a small number had been boarded at a house in Amen Court for some time previously.

Her success at St. Paul's led Miss Hackett to make similar investigations into the condition of the choristers in other cathedrals and collegiate foundations. By consistent entreaty and remonstrance with the authorities throughout England, she succeeded in getting a restoration of many educational privileges for choristers, which they might even now be without but for her kindness. Both Sir George Elvey and the Rev. Sir Frederick Ouseley wrote of her that she was the best friend chorister-boys ever had, and many a musician of eminence in his profession has reason to be grateful to her for the first lessons in the more advanced branches of his art, for she was as quick to observe talent as she was to foster and encourage it by good advice and pecuniary assistance. For more than sixty years she made an annual tour of friendly inspection among the various cathedral cities to look after "her dear children" not without the jealous opposition of the caputal authorities at first, but afterwards with every possible encouragement from them. Only a short time before her death she journeyed to St. David's, one of the most distant and inaccessible of our cathedrals. She usually made to the senior class the gift of a bright silver coin, and frequently of some well chosen book for their own library. Several autograph letters containing many details of these annual cathedral tours, have been most kindly placed at the writer's disposal by Sir John Stainer, who, when a chorister at St. Paul's, was one of Miss Hackett's most favourite *protégées*.

AN OLD ORGAN RHAPSODY.

An esteemed correspondent writes as follows:—

"Can you find space for the following poem in your already overcrowded columns? It is the inspiration of one John Arnold, Philomusicæ, who flourished last century, and is quoted from the author's work 'The Complete Psalmist; or, the Organist's, Parish Clerk's, and Psalm-Singer's Companion,' published about 1770."

If the present writer's memory is not in error, the quaint poetry referred to has been previously quoted from. However, readers will be glad to read it:—

ON THE AUTHOR'S FINE ORGAN."

Written by Himself, 1765.

MUSIC, it is a Labour sweet,
A Science, too, it is complete;
Although it is by many slighted,
Yet, with it I am much delighted;
Retir'd from Bus'ness of the Day,
I frequent on my Organ play:

Thro' all the keys my Fingers fly,
And make it echo to the Sky.
Handel's Concertos play most manly,
And Voluntaries by great Stanley;
On Diapasons grave Adagios,
And on the Cornet brisk Allegros,
With beats and Shakes and other Graces.
And on the Trumpet play Vivaces;
According as my Pieces suit
Forte full Organ, Piano Flute,
And as I chuse my Stops to alter,
In playing full I take Sesquialter;
In order for to do it well,
I likewise take the Principal,
Great Twelfth, Fifteenth, Cremona brave,
For in all, ten Stops I have;
My Organ being of new Improvement,
One Row of Keys with shifting Movement
Full Compass too, without one Fault,
From double Gamut to E in Alt:
And of so smart and fine a Tone
You scarce shall hear a better one,
When on't I play, and to't I sing,
I make the Groves and Vallies ring;
With Pleasure 'twill delight your Ears,
And dissipate your Cares and Fears,
With Gladness it will make you smile,
For it's been heard above two Mile;
And to employ more leisure Hours,
The German flute I learn'd of Bowers.
Besides I've such a Stock of Music,
Would make a Devil or Jew sick;
For greater Lover of the Science,
All England o'er, I bid Defiance."

The line: "One row of Keys with shifting movement," refers to an old method of changing the stops which was in 1809 improved by the organ-builder, J. C. Bishop, into the "composition pedal." There is perhaps no evidenceto show how the "Shifting Movement" differed from the improvement. The range of organ music has been greatly enlarged since the enthusiast who indited these words played "Voluntaries by great Stanley;" but the spirit, the love of the instrument which seems to fascinate its admirers more than other instruments engage the affections of their performers, remains unchanged. A legion of organ lovers still: "When retired from business of the day," retreat to the organ keyboard, there in sweet, contemplative sounds to forget the friction of the busy, ungrateful, self seeking world. Old John Arnold indeed, despite his clumsy versification, will strike a chord in a good many musical hearts still, by his genuine organ enthusiasm.

MORE CONCERNING THE COUPERIN FAMILY.

Some additional information concerning the old keyboard instrument playing family is given in connection with Frederick Chrysander's interesting articles in the "Monthly Musical Record." It seems Francois Couperin was born on November 10, 1668, in the Rue du Monceau, near S. Gervais, no doubt in the house attached to that church, which continued to be the residence of this family of organists into the present century. On Couperin's position at his marriage with Marie Anne Ansault we learn only that in the baptismal register of his daughter, Marguerite Antoinette, he had already obtained the titles of "Knight of the Order of Latran, Organist of the Chapel Royal, Teacher of the Duke of Burgundy." On his early advance we obtain from M. Jal a noteworthy account, which, considering the paucity of authentic reports, is doubly welcome here. He says: "The holder of the organist's place in the Chapel Royal died in the last months of the year 1693, and several musicians were candidates for the place, Francois Couperin among them. Although he was only twenty-five years old, yet he was known at S. Gervais and all the Paris churches, where his reputation was already firmly established among the organists. On the decision in the matter of the candidature I read the following:—

'To-day, December 26, 1693, the King was present at Versailles. After hearing many organists perform, for the purpose of deciding

which was the most capable to fill the post of organist in his chapel, left vacant by the death of Jacques Thomelin, his Majesty selected Francois Couperin as the cleverest in this art. He appointed him and gave him the office and income of an organist of his chapel, to the end that he should act in this capacity during the January quarter, and enjoy the titles and privileges attached to the said service, with a salary of 600 livres, as well as other receipts belonging to the post. (*Bibliothèque Nationale, MS Clairamb 560, p. 889*).

The predecessor, Jacques Thomelin, had been his teacher, who educated the orphan boy with the greatest care up to the rank of an artist. He now had the pleasure of seeing the extraordinary talents of his favourite pupil rapidly and generally acknowledged. We may well believe that Thomelin died in the confident hope that his pupil would be his successor. Something more is shown by the above Court announcement—the care bestowed by the King Louis XIV. himself on such apparently trivial concerns, since he treated these artsitic matters with the same gravity, and settled them with the same personal examination, as he devoted to weighty affairs of State. By this means was matured the bloom of art which distinguished his Court, and was admired as a model for the whole of Europe.

In 1693 pleasure and pomp filled the French Court. To meet a general desire, the King issued an edict in 1696, by which every one was allowed to possess armorial bearings. François Couperin went to the Royal Commission and got a coat of arms as d'Hozier, for which he had to pay the apparently very moderate sum of twenty livres. The entry in the official catalogue of this solemn and weighty commission is as follows:—"François Couperin, organist at the Chapel Royal, bears sky-blue, with two silver tridents laid cross-wise; at the side, two similar stars; at the head of the shield, a golden sun; at the point, a similar lyre." A sky-blue ground, silver stars, a golden sun, and golden lyre! We can even now imagine how happy he must have been at this invention.

The information given in M. Jal's "Dictionnaire," which is also transferred to Pouglin's supplement to Fétis' "Lexicon," throws a welcome light on many points. But one important point in Couperin's life—the question when, and under what circumstances, he became organist at S. Gervais—still remains obscure.

ORGANISTS STIPENDS.

The question whether organists' salaries are becoming larger or not is one of some interest, nay a matter of vital interest to a large body of talented and highly trained professors. Two conflicting currents are now affecting the question. The increased musical and educational power in the hands of our professional organists has a tendency to create a number of larger salaries; while the overcrowding of an attractive profession and the perhaps necessary creation of an increasing number of non-professional performers are exercising an adverse tendency in the direction of adding largely to the number of small salaries. Thoroughly skilled organists it is, however, satisfactory to know are gaining respect and as a natural consequence, increased remuneration; and this tendency is strengthened by the growing call for more high-class playing in our churches. Viewing the question from another point of sight and taking into account the differences in the value of money and the cost of living, it cannot be said that our average organists' stipends have made any real advance during the last hundred and fifty years, to go no further back. In a way this is not a satisfactory statement to make. Still, the position is not without hope, and the moral is this, our young organists must take pains to duly qualify themselves both musically and educationally for their honourable calling, and then public opinion will be distinctly in their favour. These observations might be pointed by particulars such as are here given. The organist of St. James's, Bermondsey, a large and important church at which the late James Turle and Mr. Oliver May have officiated, has, after four years' service, had his salary lowered from £25 to £15; while the organ-blower's stipend of £10 remains unchanged as indeed it ought to remain if it cannot be improved. Then at a recent competition at an important and fine East-end church it transpired that the organist was to play for one year for nothing or for bare travelling expenses, a condition the professionally engaged umpire was not informed about, and most probably supposed he was listening to organists competing for a fair or ordinary stipend. Many other particulars on this side could be added. On the brighter side it may be noted, that churches in the S.E. and some other districts, are receiving such improved salaries as £100, and it

is said even more, a condition in part explained by questions of locality. Some consideration of this pressing question by the heads of the profession in view of its general discussion by the general body of organ players, would now, many think, be a timely course of action.

SPECIFICATIONS.

HALIFAX.—In connection with the opening of a fine new organ, built by Mr. J. J. Binns, Bramley Organ Works, Leeds, for Illingworth Church, near Halifax, a recital was given on Saturday, May 11, by Mr. J. H. Pearson, of Brighouse. The following is a description of the organ:—

GREAT ORGAN. (Compass CC to C 61 notes).—Bourdon, open diapason, viola, hohl flote, harmonic flute, octave diapason, nazard, doublette, trumpet.

SWELL ORGAN. (Compass CC to C, 61 Notes).—Geigen principal, gedact, echo gamba, voix celeste, geigen principal, lieblich flote, grave mixture (3 ranks), corneopean, oboe.

CHOIR ORGAN (Compass CC to C, 61 notes).—Violin diapason, lieblich gedact, dolce (grooved), flauto traverso, lieblich flote, clarione.

PEDAL ORGAN. (Compass CCC to F, 30 notes).—Double open diapason, octave diapason, sub-bass, flute bass.

COUPLERS.—Swell to great unison, swell to choir unison, swell sub-octave on itself, swell octave on itself, great octave on itself, choir octave on itself, swell to pedals, great to pedals, choir to pedals, swell tremulant, swell to great octave, swell to great sub-octave.

Three combination pedals to great organ.

Three combination pedals to swell organ.

RECITAL NEWS.

CLEVELAND, U.S.—Mr. F. Norman Adams lately gave an organ recital in Trinity Church. These recitals are regularly and well attended, and given monthly. Mrs. J. P. Walsh, soprano, assisted. Submitted is the programme: Sonata No 5 in D, Mendelssohn, from the Symphony in Eb No 2, Andante, Haydn; Rhapsodie No 3, Saint-Saens; Offertoire No. 5—Andantino, Lefebure-Wely; Improvisation.

DERBY.—On Sunday, April 28, an organ recital was given at St. Barnabas' Church, by Mr. S. Round, F.C.O. Programme: First Sonata, Mendelssohn; Waft her, angels, to the skies, Handel; Grand Chorus in D, Guilman; Qui est homo, Rossini; Jubilant March, Staines.

CHURCH OF ST. MARY, SPRING GROVE, ISLEWORTH.—On May 19 the following pieces were played by the organist, Mr. J. Hart Gordon, A.C.O., after evening service: Fugue in C flat (St. Ann's), Bach; Andante (from Mendelssohn's violin concerto), arranged by Dr. Spark; Grand Choeur in A, Salomé; Melodie, Salomé; Elevation in F, Batiste; Offertoire in D minor, Batiste.

CHURCH OF ST. NICHOLAS, COLE-ABBEY.—An organ recital was given on May 21, by Mr. H. W. Weston, F.C.O. Programme: Overture, Church Festival in E major, G. Morandi; Prelude, "Le dernier sommeil de la Vierge," Jules Massenet; Grand Fugue in G minor, (Book ii. No. 4, Peters), J. S. Bach; Marcia Religiosa et Coro, Meyerbeer; Pastorale (from 2nd Organ Symphony), C. M. Widor; and Grand Processional March (originally composed for orchestra) Sir A. Sullivan.

MORNINGSIDE PARISH CHURCH, EDINBURGH.—A recital of sacred music was given on May 16. President, the Rev. P. M'Adam Muir. Solo organist and conductor, Mr. W. H. Hopkinson, A.C.O. The programme included Fugue in G minor, J. S. Bach; Adagio from a Quartett, Spohr; Offertoire in G, J. F. Barnett; Largo from a Quartett, Haydn; Allegro Vivace (from a Symphony), Mozart.

GODALMING PARISH CHURCH.—Programme of Organ Recital was given on May 27, by Mr. de G. English, B.A., Oxon, F.C.O.: Occasional Overture, Handel; Andante No. 3 in E minor, Smart; Fugue in E minor, Mendelssohn; Minuett and Trio (4th Symphony) S. Bennett; Toccata and Fugue in D minor, Bach; Song "There is a green hill," Gounod; Allegro Cantabile (5th Organ Symphony), Widor; Carillons de Dunkerque, T. Carter; Offertoire in F, Wely.

BRADFORD.—Mons. Auguste Wiegand played the following programme on May 21:—Allegro Capriccioso, fa Mineur, No. 3, Œuvre 9, Batiste; Andante 2e Symphonie, Beethoven; "Marche Funebre et Chant Seraphique," Guilman; "Ave Maria," Schubert; "Grande Fugue en ré," Bach; "Air d'Eglise," Stradella; Serenade, Braga; "Marche du Roi d'Espagne," Vilbac; "Priere en Sol," Batiste; Theme, Variations, et Finale sur l'O. Filii, Batiste.

WEST HAMMERSMITH.—Mr. Fred. W. Coates :—" Marche Triomphale," May 12, playing the *Capriccio*, Merkel; Minuet and Trio (Symphony in G minor), Bennett; "Serenade a la Madone," Berlioz; Chorus, "Sing unto God," Handel.

PARISH CHURCH, ST. MICHAEL, BRAINTREE, ESSEX.—On May 23 an Organ Recital was given by Mr. James Newman, the Organist. Programme :—Offertoire, C Minor, Bastiste; "Pregiera," Capocci; Fugue G minor, Bach; Allegretto for 4th Sonata, Mendelssohn; Grand Fantasia (introducing storm effects), Neukomm; Andante A major, Batiste; Trumpet March, Jude; Vocal Solos, by Mr. O. C. Gosling; Airoso, "For the mountains shall depart," (Elijah), Mendelssohn; Air, "Honour and Arms" (Samson), Handel.

PARISH CHURCH, HIGH WYCOMBE.—An Organ Recital was given by Mr. J. G. Wrigley, Mus. Bac. Oxon, on May 27. Programme :—Sonata in B flat, No 4, Mendelssohn; Adagio (Sonata Pathétique), Beethoven; "Sing unto God" ("Judas"), Handel; Offertoire in F, Hewlett; "The Lost Chord," Sullivan; Minuet and Trio, Boccherini; Allegro moderato alla marcia, Sullivan.

PARISH CHURCH, STANDISH.—On May 19 and 26 organ recitals were given by Mr. C. M. Bailey, F.C.O., when the following music was played : March in E flat, Wely; Andante in G, Batiste; Introduction and variations on "As with Gladness men of Old," C. M. Bailey; Coronation March, Meyerbeer; Andante (from Symphony in E flat), Haydn; Minuetto and Trio, Bennett; March Funèbre, Chopin; Andagio and Finale, Spohr; St. Ann's Fugue, Bach.

HOLY TRINITY CHURCH, DARTFORD.—An organ recital was given by Mr. F. H. Squires, F.C.O., at the close of the service, on May 22. The order of service included : Toccata and Fugue in D minor, Bach; Sonata in C minor, Mendelssohn; Offertoire in D, Baptiste; Adagio in E, Merkel; Cambridge Chimes, Cooper; Voluntary (Marche Triomphale), Lemmens.

CHIGWELL.—The opening of the new organ at the parish church took place on May 16. After the service an organ recital was given by Mr. H. Riding, F.C.O. Programme: Overture (Occasional Oratorio) Handel; Introduction, Air and Variations, Dr. F. E. Gladstone; Toccata and Fugue in D minor, Bach; Tenor Solo, "My hope is in the Everlasting," Sir John Stainer; Chorus, "Awake thou that sleepest," Sir John Stainer; (a) "Ave Maria" (b) "Pastorale," Scotson Clark; Offertoire in D major, Batiste; Concluding Voluntary, "War March of the Priests," Mendelssohn. The choir, accompanied by members from St. Mary's, Ilford, St. John's, Loughton, and St. Mary's, Loughton, contained eighty-eight voices. On Sunday May 19, after evening service, a short organ recital was given, consisting of Offertoire in No. 4 in G, Lefebure-Wely; "Chorus of Angels," Scotson Clarke; Hallelujah Chorus (Messiah), Handel; Adagio, Mendelssohn; March of the Crusaders (St. Elizabeth), Liszt.

Dr. Riding admirably displayed the good points of the new instrument, which was built by Messrs. Hill and Sons.

The following is the specifications :—

Two Manuals, compass of each CC to G fifty-six notes, and Pedal Clavier compass CCC to F, thirty notes.

GREAT ORGAN.—Open diapason, metal; dulciana, metal; stopped diapason, wood; principal, metal; harmonic flute, wood; twelfth, metal; fifteenth, metal; trumpet, metal.

SWELL ORGAN.—Bourdon, wood; open diapason, metal; salicional, metal; hohl flute, wood; principal, metal; flautina, metal; mixture, two ranks, metal; cornopean, metal; Oboe, metal.

PEDAL ORGAN.—Open diapason, wood; bourdon, wood; Couples, 20 swell to great; couples, 21 great to pedal; couples, 22 swell to pedal. Five combination pedals.

Spotted metal for all reeds to 8 feet, and flue pipes to 4 feet. Oak case. Total cost, £630.

CHURCH OF THE HOLY INNOCENTS, FALLOWFIELD, MANCHESTER.—A recital was given by Mr. W. A. Gilbert, F.C.O., to a large congregation after the evening service, on April 28th. Programme :—"March Religieuse," Chauvet; "Lamentation," Guilmant; Introduction and air varied, Schubert; Fantasia in C, Tours.

NOTES.

Mr. Walter Bapty, tenor and vicar choral of St. Patrick's, Dublin, who through illness some months ago lost his voice, was recently presented with a purse containing a thousand guineas and an illuminated address signed by the deans of St. Patrick, Christ Church, the Chapel Royal, and others.

Mr. H. A. Wheeldon, F.C.O., of Christ Church, Hendon, has been appointed organist and choirmaster of the important Church of All Saint's, Eastbourne.

An evening paper persists in believing that there has been no change of organists at St. Paul's Cathedral: such carelessness is misleading, and were not Sir John Stainer and Dr. Martin among the most amiable of men, would be annoying to the gentlemen who have successively held the appointment with distinguished success.

An earnest plea has been forwarded on behalf of the widows and orphans of Grimsby fishermen and the District Hospital. Benevolent organists and Church authorities who will aid by special musical services and organ recitals in adding to the fund will be doing good work. The terrible, heart-rending sufferings of the fishermen in their perilous work, and of their families losing their bread-winners on the stormy northern seas have strong claims not to be disregarded. Contributions and collections may be sent to Councillor R. Melhuish, Fish Docks, Grimsby.

At the recent Dedication of the Tower of St. Alban's, Leamington, special services were held, at which selections from Handel's "Messiah" and Mendelssohn's "Forty-Second Psalm" were well rendered by choir, orchestra, and organ, under the direction of Mr. Roberts-West.

A Festival Service was held in the nave of Westminster Abbey on Ascension Day, May 30, in aid of Westminster Hospital. The service included Mendelssohn's Oratorio "The Elijah," with full orchestra and chorus, numbering nearly 400 performers. The solo parts were taken by Miss Whitacre, Miss Elvidge, and Miss Sarah Berry (the two latter of the Royal College of Music), Mr. Harper Kearton and Mr. Robert Hilton; and the Abbey Special Service Choir was augmented by 250 members of the Finsbury Choral Association, all of whom have kindly given their services. The music was under the direction of Dr. Bridge, organist of the Abbey, and Mr. Winter presided at the organ.

The "Echo" thus refers to Mr. Hamilton Clarke, who formerly devoted himself successfully to the study of the organ, and honourably gained several prizes given by the College of Organists for Anthems, &c. :—"Mr. Hamilton Clarke, the composer is about fifty, but looks younger. He is a B.M. of Queen's College, Oxford, and for some time filled the post of organist to that institution. Probably his greatest success, was his Overture to "Hamlet"—a delightful composition, written for Mr. Irving, and almost as well known on the Continent as in London, having been performed by the Guards' Band in Brussels and other Continental cities. Mr. Clarke's greatest strength is dramatic writing, but he has written several overtures and compositions for the pianoforte. Mr. Clarke possesses the enviable gift of playing practically every instrument in the orchestra; and although he can hardly be said to have devoted particular study to the pianoforte, is nevertheless a complete master of that instrument. He possesses a strong literary bent, and has published one or two brightly written and thoroughly readable volumes of short tales, the subjects for the most part dealt with being connected with the musical profession."

At a Canterbury church there recently took place one of those occurrences which are not so often heard of now-a-days. At this church there is a somnolent bellows-blower, who occupies a snug corner curtained off from the vulgar gaze, and is able to doze unseen during the sermon. The other Sunday he appears to have dozed quite off. The hymn, "Peace, perfect peace," had been chosen to follow the sermon. But as the blower was in dreamland, the organ was silent when it should have been playing the tune over. A lady, at once divining the state of affairs, went to stir the boy up, and soon an audible "Oh!" announced to the congregation that the lad was returning to the waking state.

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m. On the same evening, June 4, at 8 o'clock, a paper will be read by Mr. G. Ernest Lake, on "The Duties and Responsibilities of the Organist." July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30.—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury. (88)

The Organ World.

(SUPPLEMENT TO THE "MUSICAL WORLD.")

CONCERNING CHURCH CHOIRS.

In the columns of "The Monthly Musical Record" J. P. M. writes thus, under the title "Church Song without Words":

"Well, ye may say what ye like, but I've always sung tum tum, and I mean to sing tum tum to the end. Such was the indignant reply of a certain veteran alto to the curate who meekly ventured to express a hope that the observations made by the choral secretary on his visit—touching clear articulation of the words chanted—would be duly heeded. What the worthy man meant by his cabalistic utterance was this—that Sunday and week day he had been in the habit—and, moreover, intended to continue in the habit—of wedding each and every chant used by his choir to the one changeless and unchanging formula—tum, tum tum, tum : tum, tum tum, tum tum, tum.

"The avowal was perhaps unusual in its plain spoken openness—the singer's superb contempt for the trammels of spoken language cannot, it is to be feared, be considered equally unusual. In fact, there does exist in some minds an undeniable disposition to hold that singing and uttering words have nothing whatsoever to do with each other, and that the 'blest pair of syrens, voice and verse' may each go their own way without either being one whit the worse for the absence of the other. 'Teach the boys to say their words a little clearer! why it's the schoolmaster's business to teach them to read, not mine,' was the testy reply of the choirmaster of a seaside church surprised choir to a suggestion that could hardly have been considered out of time or out of place.

"But assuredly such bold claim for the right of divorce of word and song will not be found in the mouths of many, and yet it is wonderful how slovenly utterance—nay, even absolute omission of words—nay, of very phrases—will creep in under the very ears of those who might be expected to be the first to scent the insidious approaches, and to lift up a voice of warning betimes. 'George!' in blank amazement, cried out a vicar's wife to the vicar, 'the boys leave out 'hath he openly showed,' the little hiatus in the 'Dens Misereatur' having been pointed out at a rehearsal. And yet this good vicar's wife was herself an excellent singer and pianist, and took great pains in teaching these boys herself. Probably it was the very constancy of this teaching that had gradually accustomed her ear to a slovenliness in her own boys that would have been quickly enough detected in her neighbour's choir. Truly it is a very subtle dry rot this—one that, if not carefully watched and checked in time, will grow and grow until it has sucked all point and purpose out of the choir singing. The primary cause of it, no doubt, is simple carelessness or downright indolence; it is less trouble to sing the note to a hoot than to be bothered with the right word, and clear crisp utterance always demands effort and purpose; but it is a question whether or no a supercilious contempt for the words is not engrafted in the mind by the habit that prevails in some choirs of using sol-fa syllables as representatives of the real words, whatsoever their sentiment in music about to be got up. It must be a touching hymn indeed to compel a rendering of fitting feeling when the first version known, and with which it will be associated in the singer's mind ever after, begins mi, mi, fa, mi. The universal tum tum seems but the natural outcome of the use of such syllables. What we surely have to teach our choir, first and foremost, is that song is the vehicle of words, that if the words are not uttered it carries nothing, it means nothing. The sequence of thought should surely be—'Here are some words, how can I best convey their meaning by music to the minds and hearts of the common congregation?' Clearly the words demand the first thought and care, so let their meaning be well realised before the notes that are to wing them be looked at.

"And especially let the hymns be thus studied. A certain amount of neutral stolidity, so to call it—not worldlessness, mind—may be in place in the solemn words of the service or anthem; but the hymn from man's hand appeals especially to the people's taste, and if it is to rise above doleful dullness, if it is to fulfil its avowed end, all the changing lights and shades of verse, and line, nay, word, must be brought out."

ON PEDAL ORGANS.

An esteemed and talented organist writes:—I hope, in the interest of good organ music *versus* trash, you will continue to preach more complete pedal organs. In my humble opinion every three man: church organ should have, in addition to loud and soft 16ft. and 8ft., a small 4ft. and 2ft. stop for melodies, and these would be very inexpensive.

You will excuse my suggesting this, but you know well how necessary it is to hammer away before these things are carried out. I think Bach had a 1ft. stop on the ped. at Leipzig, but the spec: "in Spitta does not all agree with that given in Hopkins."

PASQUALI'S THOROUGH BASS.

In these days thorough bass has been partially revived as a medium whereby threads of harmonic thought may be communicated from master to pupil. Some authorities even protest against this revival of an ancient art. Then a new interest has been aroused in figured bass by its use in certain university examinations as at Oxford and Cambridge, &c., and at the examinations of the great London educational institutions. Still few successfully play figured bass, though some skill is now necessary in this direction in the case of those who desire to hold modern degrees or secure modern diplomas. Not so many works have been published solely for the cultivation of harmony on the lines of figured bass. Almost the only thorough bass instruction book used in England during the thirty years or so from 1763 to about 1795 was a work published in folio by Thompson, of St. Paul's-churchyard, under the title of "Thorough Bass made Easy," by Pasquali. This book, by a clever Italian theorist and teacher had been printed some years before. It was first issued at Amsterdam in German, and then at Paris in French. The London copy was evidently a pretty literal translation of the French copy. Curiously enough it was imposed upon the English public as an original and not a translated book. Another work by a theorist named Heck was issued about the same time dealing with the same subject. At one time Heck's work promised to be a respectable rival; but Pasquali's gained and maintained the upper hand; and it was to be found upon the desk of almost every organ and harpsichord, for to be able to play figured bass was an almost necessary accomplishment in the days when almost all keyboard harmonies from the organ concerto and anthem accompaniment to the simple chords forming the support of the ordinary ballad were rendered through the medium of figured basses. The two Thompsons, brothers, who published Pasquali's work always said the profits of its sale was the foundation of their fortune. Publishers nowadays are not so frank about the extent of their profits. Few copies of Pasquali's beautifully printed, and in many respects useful book are now to be seen. Many readers will remember that one of the earliest books which contributed to the revival of modern English interest in the science of the art within the past sixty years was Burrowes's "Thorough-Bass." This was the work of the then organist of St. James's, Piccadilly, an office still held by his son, an esteemed practitioner, who is well-known. Figured bass, though still a recognised medium for the expression of harmonic thought no longer claims its old respect, and many contend it is not an indispensable branch of the theory of music, so it may be questioned whether any future harmony book will appear as a treatise on "Thorough or Figured Bass," even though the more severe and conservative theorists and cathedral and church organists will continue to instruct their harmony pupils in part upon the old fashioned figured bass lines.

HIGHER TRAINING OF CHURCH MUSICIANS.

This was the title of a paper read by Mr. W. de Manby Sergison before the Musical Association. In the course of his paper Mr. de Manby Sergison, who is well known to the musical world as the organist and choir-master of St. Peter's, Eaton-square, thus deals with a few of the difficulties of the church musician:—

It is lamentable to go about and hear the wretched tone of men and boys, because there is no one to teach them how to open their mouths and use their voices. The plea that the material is bad will seldom hold good,—the saddle should be put on the right horse. I have known the most admirable tone produced from the commonest ill-fed agricultural boys, and have in twenty years' experience as a teacher proved abundantly that the finest and most superb effects of vocalisation can be produced from common material, especially from London boys.

Of course there are difficulties, which a man who has made a study of voice production can get over with patience. Incidentally, one may remark that, unless the teacher's own English is above reproach, it is fatal to his ever attaining the best results from his pupils. A slight knowledge of Italian will assist the singing master in producing full round open vowels, and in forcing open those tightly closed English mouths and throats. I cannot see why Englishmen, who have within them the nature and temperament of artists, should not be able to teach and learn singing as well as foreigners, if they are put on the right lines.

This review of the different demands that will be made upon a church musician is a formidable array; but those who desire to be complete artists must turn their attention to all these points. My deduction from this inference is that it is a mistake to be too much engrossed in any particular study at first, as, for instance, theoretical study. When this is the case the weightier matters—those qualities that will be required of a man in daily practical work—will be neglected.

It is essential to an artist to keep life, enthusiasm, and vitality about him; it is the secret of his power, and it is only by making his studies broad, varied, and interesting that the qualities can be preserved alive in him through all the fatiguing, deadening influence of daily drudgery in after life.

However plainly the church musician's hand is visible—metaphorically speaking—in the effect of the music, it takes its tone from, and is powerfully influenced by, the clergy. I feel that I am now treading on delicate ground in speaking of the clergy. Their influence is so powerful, however, that it is impossible to avoid dealing with it in connection with our subject. We take it for granted that, where good music is required, the clergy wish

that the music should have free course, and do its beneficent work without let or hindrance. Here we come again to what underlies all—the spirit, the intention, the motive.

We all know how plainly the views and character of each parish priest, or body of clergy, may be perceived in the general tone of the services and the attitude and demeanour of both choir and congregation, whether devotional or otherwise. The organists, choirmasters, and choirs must feel that they have the clergy working with and for them (not against them), neither should they be oppressed or unduly domineered over, provided they are duly qualified for the posts they occupy.

Where there is sympathy everything is possible; without it no good results can be attained, because there can be no heart in the work. I am sorry to say that, from time to time, such reports do reach me, and I feel the pity of it. For my own part, I do not like to see a clergyman, as a rule, interfering generally in musical matters. I feel that they are going out of their own province and trespassing upon ours. It is not their *raison d'être*; they cannot have had time for the special training that we have received. It is best for each, as far as possible, to keep to his own line and his own proper work, both with the same high object in view, but harmoniously, mutually aiding and assisting one another.

If some of the younger clergy would only study the elements of singing, declamation and elocution, and cultivate a sense of pitch, before they take upon themselves the most solemn public functions, it would be more in keeping with that spirit of reverence and humility which they preach, to say the least of it, instead of (which is far too commonly the case) being totally unprepared, and buying their experience at the expense of the congregation.

Again, the genuine artist will assert himself, for in spite of the jealousies, heartburnings, and unworthy motives that may temporarily annoy or thwart him, his power will be recognised and command respect, the importance and influence of his ministrations will be felt to be invaluable.

One of the worst things choirs have to contend against is the wearisomeness of routine, which has such a deadening influence on the mind and heart. Cathedral choirs feel this most. My own feeling is that it has a bad moral effect upon men and boys to have to sing through a service twice a day, Sundays included. I think it is too much for human nature. The men are paid to do it, and the boys are made to do it; but they have too much of it, and the inevitable result is a careless perfunctory performance, which makes the music that is performed fall altogether short of the effect it was intended to secure. I am certain that once a day, on week days, is as often throughout the year as any set of men and boys can be expected to sing with spirit, interest, and good effect.

I believe that the system of double daily service mars its own objects by putting too great a strain on the performers, and that as long as it goes on, peculiar to England alone as it is, the same perfunctoriness and tameness will be felt and deplored. I always feel that, whether it is a song or a service that is sung, or a piece that is played, unless it be done with the whole heart and soul it is better both for the performers and audience that it should not be done at all.

Life and interest is a special characteristic of the volunteer element, and, if their enthusiastic service could be superadded and infused into the cathedral choirs, it would be a great gain.

In forming large town parish choirs paid members are essential. The volunteers, however well intentioned, have a habit of being always otherwise engaged just when they are wanted, and there must be *four parts* that can be reckoned upon. The spirit of individual showing off should be discouraged in every one, and the higher motive always kept to the front. Leaders are always necessary for both men and boys that are earnest, ready, always watching, and on the spot. No one can estimate the value of a good zealous, honorary secretary, who will work with the choirmaster, help him in countless details, writing letters, sorting music, seeing that every thing is ready, and working up men to attend special services, and so on.

A supplementary rehearsal with a piano is often necessary for the whole choir for correction and learning parts. It is a good plan for a clergyman to attend to assist in keeping order—of course, without interfering with the choirmaster.

The principal points which must be dwelt upon at rehearsal are the starts, pitch, rhythm, accentuation, time, phrasing, breathing, marks of expression, and distinct enunciation of syllables. Nothing should be left doubtful between the organist and the choir, so that all starts are made with precision. Care should be taken not to weary the choir by overtaxing them; often the salient points can only be touched upon at rehearsal. Their attention should never be allowed to flag for an instant, and conversation should be suppressed. The worst effects are produced by giving a choir more music to sing than they can rehearse and more difficult than they can render properly. Aspirates and bad pronunciation should be constantly the burden of the choirmaster's song at rehearsal; his aim—firmness, decision, and point in performance.

So much depends upon personal influence; a man can either bind his choir to himself or have no power with them at all. Let *ars celare artem* be the organist's watchword at the organ, and, while it really guides the choir and congregation, the less it appears to do so the better; and never be obtrusive in accompaniment, while you may always be dramatic. Ripe experience and judgment may err even here, where the border line between the sublime and the ridiculous is often so very narrow.

To go from small things to great, on hearing the splendid effects of the female chorists at the Three Choirs Festivals, how often one wishes that this material, which is so generally available, could be more utilised for festival services. This brings us to the question of congregational singing. If the women (who are by far the most constant attendants), if those who

sing, were encouraged to attend choir rehearsals, so as to get a knowledge of the choirmaster's system of singing psalms and hymns, they could assist in keeping the congregation generally with the choir, and, further, they could form a nucleus to reinforce the choir for a festival chorus. Congregational singing may be a distasteful subject to some musicians, but it is an integral part of the church's system, and can be guided. With skill and care, not only very broad grand effects can be produced in psalm and hymn singing, but actual refinement and intelligence. When choirmaster, choir, and congregation understand one another, the whole mass can be made to go fast or slow, sing *fortissimo*, or suddenly hush—according to the sense and spirit of the words, and the will and good sense of the organist—like one great choir. When this is attained, the congregation will be led up to appreciate the singing of the trained choir in the more elaborate portions of the service, and so realise the beauties of musical worship.

The training of boys is, perhaps, about the most important part of a choirmaster's work. I wish to mention a point in connection with choir schools. In days gone by the education, or neglect of education, of choristers by the cathedrals was a standing scandal, and there is a feeling abroad now that poor gentlemen's—particularly poor clergymen's—sons are the best to educate at a cheap rate at a choir school.

This is, to my mind, and especially in London, a fallacy and an injustice to the boys. People often say, "I don't see why boys of a superior class should not have better voices than those of a lower." I always say, "Neither do I, except that they haven't!" The gift of music and the construction of the vocal organs is not dependent upon birth or breeding, whether high or low; and my experience is that London middle and lower class boys afford a far finer *timbre* of tone, when well trained, than the poor pale delicate creatures who offer themselves from the country—often the sons of the poorest clergy—can ever approach to. Again, if you get a choir of gentlemen boys, they are supposed to go out into professions; by putting them into a choir school you are doing them an injustice, for the time that is taken up with daily services and practices—whether church or cathedral—leaves them, at fifteen or so, two or three years behind others of their own age and position; they are, in fact, handicapped. If the school work, in addition to their choral duties, is made too hard, it is too much for the boys, and they lose heart all round. Whereas, if your boys are taken from a lower strata, you make them feel that a benefit is being conferred upon them by giving them higher aims and objects, and by helping them to rise in life. Then you gain your enthusiasm, which is so important. I speak not only from my own experience when I say that the best results have been attained by encouraging this class of boys, both while in the choir as choristers and in after life as men. The relative positions and authorities of the choirmaster and the master of the boys' school is often a vexed and vexing question. Here discord has the worst effect upon the whole choir. I know how organists have to suffer sometimes from this. If a schoolmaster is appointed who has no interest in the church music, only in the school, he will probably become jealous of the organist's power and influence, and put difficulties in his way, which has a bad effect upon the boys.

The greatest care should be taken in making these appointments. The man who has the greatest power in this world is the man who can make himself loved; and, if a choir trainer can gain the affection and enthusiasm of his boys and men, while maintaining good discipline, he can do anything with them—they will work cordially with him.

I do not believe in corporal punishment in choirs, whatever may be done in the schools. I have had experience of lads of all sorts for many years, and have never failed to maintain perfect discipline, even under very difficult circumstances, and yet I never remember having struck or caned a boy in my life. If you once lose your temper of course your influence is gone for good. Harmony must prevail, and, where it is possible, all discords must be resolved; rule must not be transgressed without correction, and all licences fully justified. The pervading spirit should be love of the music, its object, and of the master.

The teacher, to be successful, must be enthusiastic about his work; and, while he makes boys feel that he is their friend, they must feel in him their master. I believe the best way of maintaining order is by appealing to that sense of honour which we are proud to boast as a national characteristic. People say that boys' singing is not emotional; I have found it otherwise. I only know that my own feelings, as a boy, were as profound—perhaps more so—as they are now. Give boys credit for all you can, descend to their level, be painstaking and patient, and you will often be surprised with the result. Careful instruction in the elements of harmony, intervals, &c., must be persevered in; the teacher must always be explicit and careful to express himself so that they understand his meaning. I have found a small handbook useful (Hiles's), and scales and exercises must be worked into the system of teaching.

Roughly speaking, boys should not be allowed to sing from their chests above C (third space). All false productions, nasal and throaty, &c., must be carefully reformed, slurring and affectation avoided, intervals taken clean, vowels properly pronounced, initial and final consonants distinctly enunciated, the meaning of the words and the dramatic effect of the music carefully pointed out and explained to them. Boys appreciate good, careful teaching, and one never knows how far it appeals to their better instincts, or encourages them to advance in the art in after life.

To keep them up to a high standard of excellence, boys should have at least to sing the Psalms and have a practice once a day. The singing of the Psalms brings up the question of Gregorian and Anglican chanting. Personally, I feel it to be a curious contradiction in terms, when I think of those who pride themselves on the *Catholic* character of their services, when they are so narrow in their views on this subject. The advocates of Gregorians only seem to prefer a rough and steady style of music, and refinement seems to be at a discount; hearty congregational singing is the

professed object, and it must be conceded that for an uncultivated congregation, unison singing is obviously the simplest and best.

I do not concede, however, that Gregorian singing is the only possible method of getting hearty congregational effects. The art and science of music, which has grown up and developed side by side with the reformed church in England, has left us a glorious heritage of chants, services, and anthems, strictly national, born and bred of the national church, expressly written for and well suited to its requirements, and I fancy that the main body of Anglican churchmen prefer them. Where it is desired to have purely congregational singing, it is easy, from the enormous mass of chants, to select those—both single and double—having low reciting notes, which meets one difficulty at least."

Possibly opportunities for further quotations from Mr. Sergison's paper may arise. The attention such topics command at the present time certainly promises well for the future of church music; a branch of the art which has already made rapid strides in both vocal and instrumental departments.

SPECIFICATIONS.

CHARTERHOUSE CHAPEL.—This organ was originally built by Schulze, but it has quite recently been rebuilt and enlarged by Messrs. Abbott and Smith from the design and specification of Professor C. V. Stanford. The instrument has four manuals, the compass of each being from CC to G in alt (fifty-six notes), and a separate pedal (with an additional upper octave) of a compass from CCC to F, and octave (forty-two notes, including octave). It contains the following stops, each of which (except where otherwise stated) extends throughout the entire compass of the organ:—

GREAT ORGAN. (Wind pressure, 3½ in.)—Flue Work.—Bourdon, wood and metal; major open diapason, metal (lowest octave, wood); minor open diapason, metal (lowest octave, wood); viola, metal; hohl flöte, metal and wood (open); octave, metal; harmonic flute, metal; twelfth (or nazard), metal; fifteenth (or superoctave), metal; mixture, metal (three ranks). Reeds.—Trumpet, metal; clarion, metal.

PEDAL ORGAN. (Wind pressure, 3½ in.)—Flue Work.—Contra bass, wood (closed); open diapason, wood; violone, wood; sub-bass, wood (closed); violoncello, wood and metal; flute bass, wood; corno, metal. Reeds.—Trombone, metal; posaune, metal.

SWELL ORGAN. (Wind pressure, 3½ in.)—Flue Work.—Lieblich gedact, metal and wood; geigen principal, metal (lowest octave, wood); flauto amabile, metal (lowest octave, wood); salicional, metal (lowest octave, wood); vox celestis (unda maris), metal (ten. C); stopped diapason, metal and wood; wald flute, wood (open); principal, metal; twelfth, metal; fifteenth, metal; full mixture, metal (5 ranks, various). Reeds.—Contra fagotto, metal; corneopane, metal; oboe, metal; clarion, metal. A tremulant is attached to this organ.

CHOIR OR ECHO ORGAN. (Wind pressure, 1½ in.)—Flue Work.—Still gedact, metal and wood; Viol di gamba, metal (lowest octave, wood); Dolce, metal (lowest octave, wood); Vox angelica, metal; Pianissimo, metal (lowest octave, wood); Lieblich gedact, metal and wood; Viol d'Amour, metal; Gedact flute, metal and wood. Reed.—Clarinet, metal.

SOLO ORGAN. (Wind pressure, 3½ in.)—Flue Work.—Violin e Cello, metal (lowest octave, wood); Doppel flöte, wood (open); clear flute, wood (open); harmonic piccolo, metal. Reeds.—Corno di bassetto metal (tenor C); orchestral oboe, metal (tenor C); vox humana, metal. A tremulant is attached to this organ.

COUPLERS.—MANUAL: Swell to great, Swell to choir, Choir to great, Solo to swell. PEDAL: Great to pedals, Swell to pedals, Choir to pedals, Solo to pedals, Pedal octave.

The pneumatic lever is applied to great and swell organs and all manual couplers. The action to pedal organ is tubular pneumatic on an improved principle.

There are four composition pedals acting on the great and pedal organs, and three on the swell organ.

The work was carried out under a committee consisting of the following gentlemen: Professor C. V. Stanford, Rev. W. Haig Brown, D.D., Mr. F. Girdlestone, Mr. Robinson, Mus. Bac. (organist), Sir R. C. Webster, Q.C., M.P., M. Walker Joy, and Mr. L. Marshall.

RECITAL NEWS.

THE NONCONFORMIST CHOIR UNION.—The above association was formed last year, we are told, with the object of "The development and improvement of the music of our churches, the mutual co-operation of our choirs, the holding of festival services on a large scale, and annual choral festivals at the Royal Albert Hall, Crystal Palace, or elsewhere." Accordingly on Saturday last the first festival service was held at the Crystal Palace, when between two and three thousand voices assembled on the Great Orchestra. The proceedings opened with a hymn, O worship the King, heartily sung to Croft's fine old tune "Hanover," the audience joining. Part I. consisted of "And the Glory" (Handel), "A day in Thy Courts" (Sir G. A. Macfarren), "O that I knew where I might find him!" (Sterndale Bennett), "Magnificat (Bunnett in F), "I will magnify Thee, O God" (Goss), "Ye shall dwell in the land" (Stainer), "Praise the Lord, and call upon His Name" (Sir G. Elvey). Perhaps of these those calling for special mention were "O

that I knew," "Bunnett's Magnificat" and "Praise the Lord." Part II.: "My soul truly waiteth still upon Thee" (W. Rea), "Thou knowest Lord" (Purcell), "How lovely are the Messengers" (Mendelssohn), "Morning Prayer" (Mendelssohn), "The Children's Hour" encored (A. R. Gaul), "The Pilgrims" (Henry Leslie), "The dawn of day" encored (S. Reay). The worst feature of Part II. was Purcell's "Thou knowest Lord," all the other numbers being most creditably sung, the last four being specially worthy of mention, being sung unaccompanied. Messrs. E. Minshall and T. E. Crozier acted as conductors, while Messrs. J. R. Griffiths, Ernest W. Blandford, and F. G. Edwards shared the responsibilities of organist, the latter named gentleman acting as solo organist. Altogether the association must be heartily congratulated on their successful efforts of Saturday last. The organisers also must not be forgotten in their worthy endeavours of bringing choirs together from all parts of London and the provinces.

ST. MARY, ABBURCH.—Mr. Albert Bishop completed last Monday his admirable series of recitals of Bach Organ Music. These performances have given great satisfaction and delight to many lovers of organ music, and have done much in the way of illustrating the genius of the famous "cantor" of Leipzig.

ALL SAINTS', CLAPHAM PARK.—A special musical service was held at the above church on Ascension Day, at which the following music was well rendered by an augmented choir, Mr. W. T. Rogers, F.R.S.L., being the soloist: Magnificat and Nunc Dimittis, G. Shinn. Anthems—a short selection from St. Paul (Mendelssohn), Hallelujah (Handel). After the service the following selection of organ music was given by Mr. Fred G. Shinn, F.C.O., organist of the church: Grand Offertoire in D (Battiste), Barcarolle (W. S. Bennett), The Storm Fantasia (Lemmens), Marche Religieuse (Guilmant).

PUTNEY.—A recital was given at St. John's Church on Thursday, May 23, by Mr. Harry Dancey, F.C.O. (organist of All Saints', Putney). Marche Célèbre (Lachner), pastorale (Best), fugue in G minor (Bach), andante in A flat (Hayte), allegretto in B minor (Guilmant), grand chœur (Deshayes).

ALL SAINTS', BOYNE HILL.—Programme of organ recital given on June 5th by Mr. F. de G. English, B.A., Oxon, F.C.O., organist of Godalming Parish Church: Occasional overture (Handel), prelude in A (Smart), pastorale sonata, on 8th tone (Rheinberger), andante, violin concerto (Mendelssohn), toccata and fugue in D minor (Bach), adagio with variations (Haydn), andante in F (Smart), adagio, sonata pathétique (Beethoven), Nazareth (Gounod).

CHELTEMHAM.—A special musical service was held in St. John's Church on May 30. During the service the organist, Mr. Dicks, F.C.O., played several effective solos.

ST. JOHN'S, WALWORTH.—Programme of organ recital by Mr. H. W. Weston (Fellow of the College of Organists), organist and choirmaster, Wandsworth Parish Church, June 2: "Organ Concerto in D Minor," Handel; "Largo Cantabile" from second Symphony, Haydn; "Marcia Religiosa et Coro," Meyerbeer; "Meditation in A flat," H. W. Weston; Romanzo in E flat, Jean Becker; "Overture in F" (op. 44, No. 2), Kalliwoda.

ALFORD, Lincs.—An organ recital recently given at Alford Church by Mr. G. H. Porter, F.C.O., attracted a large congregation. The programme included some solos by Mr. G. H. Gregory, Mus. Bac., which were much appreciated. The organ pieces follow:—Toccata and doppel fugue, Eberlin; andante, G. J. Bennett; sketch, Chipp; fugue, J. S. Bach; allegro, Dielen; larghetto, W. Rea; andante and allegro, Bach; romanza, Houseley; overture, Handel.

DARLINGTON.—Recently Dr. Rea, of Newcastle, gave a recital in Paradise Chapel:—Concerto in F, Handel; Andante from Symphony in D, Mozart; "On Mighty Pens," Haydn; Sonata, No. 4, Mendelssohn; Slow movement from Symphony in C, Beethoven; Clock movement, Haydn; Overture in D, Smart; Andante con variazioni, Rea; Fugue in G minor, Bach.

Messrs. Hill and Son announced that the large organ built by them for Sydney, New South Wales, was to be opened on June 6, at 3 o'clock, by Mr. Best, in the presence of the Agent-General for New South Wales and colonial friends. Other recitals will be given later for general audiences later on.

LUTON.—The new organ at the Parish Church was lately opened, and on the following day a recital was given by Mr. F. Gostelow, whose programme—which was interspersed with vocal solos by Miss Winifred Parker—comprised the following:—Toccata and fugue in D, Bach; finale from flute concerto, Rinck; chorus of angels, Clarke; offertoire in G, Wely; allegro in C, W. G. Wood; offertoire in D, Battiste; "Hark, the herald angels sing," Frost; postlude in D, H. Smart.

The instrument is from the factory of Mr. G. M. Holdich. The specification runs thus:—

GREAT.—Double diapason, open diapason, one; open diapason, two; stopped diapason, gamba, principal, harmonic flute, twelfth, fifteenth, mixture, trumpet, clarion.

PEDAL.—Open diapason, bourdon, violone, bass flute, trombone. **SWELL.**—Bourdon, open diapason, lieblich gedact, bell gamba, vox celeste, principal, fifteenth, mixture, double trumpet, corneopane, oboe, clarion, vox humana.

Seven composition pedals, double-action pedal for great to pedal. **CHOIR.**—Dulciana, salicional, lieblich gedact, walde flöte, piccolo, clarinet.

COUPLERS.—Swell to great, swell to pedals, swell superoctave, great to pedals, choir to pedals, swell to choir, choir sub. to great, tremulant by pedal, tubular pneumatic action throughout.

WESTMINSTER ABBEY.—Although a short notice of the rendering of "Elijah" on Ascension was mentioned last week, the splendid choral per-

formance by the choir, and that notable body of voices so admirably trained by its conductor, Mr. C. J. Dale, the Finsbury Choral Association, under the able direction of Dr. J. F. Bridge, must claim a special word of praise as perhaps the finest choral performance heard in the Abbey for a long space of time. It is a pity that it cannot be repeated.

PUTNEY.—A recital was given by Mr. Harry Dancey, F.C.O., organist of All Saints', Putney, at St. John's Church, on May 23:—March Célèbre, Lachner; Pastorale, Best; Fugue in G minor, Bach; Andante in A flat, Hayte; Allegretto in B minor, Guilman; Grand Chœur, Deshayes.

CORRESPONDENCE.

THE SHIFTING MOVEMENT.

TO THE EDITOR OF THE "ORGAN WORLD."

SIR: I was pleased to read these lines on the "old organ" which appeared in last week's issue. The line singled out by your correspondent referring to an old contrivance for changing the stops termed the "Shifting Movement" induced me to write a little concerning the same, as he wished to know how it differed from the "Composition Pedals," and having a similar organ to play on myself. It appears, according to Hopkin's and Rimbault's valuable work on the organ, to have been introduced in Father Smith's smaller organs, afterwards used by Snetzler, the idea being to silence smaller stops than the Principal. I now beg to inform your readers that the organ built by Alexander Buckingham, of London, in 1828, for the church of St. Bartholomew, Lostwithiel, Cornwall, is governed by the "Shifting Movement." The 8ft. stops in this organ are unattached to the movement, working in and out freely. The sliders of the Principal and upwards are provided with springs at one end, the "Shifting Pedal" operating the opposite end. At about half an inch under and behind the draw-knobs a groove is made, so that each stop may become fixed to a plate when pressed in by the hand, thereby requiring the draw-knob to be raised before it can be drawn out; only at this point I wish it to be understood that the springs work the sliders out on raising the knob, thus requiring considerable force on the part of the player when shutting it in, and to make sure it has caught in the groove. On depressing the pedal any of the said stops already out will be thrust in (leaving the knobs out) by an iron roller with the necessary number of arms, remaining there until the pedal is released. In playing on the diapasons (the pedal remaining down), smaller stops can be drawn without effect until the pedal is raised. Therefore, it will be quite clear to your readers that to prepare any combination, even to the "full organ," is absolutely easy. I may add that this system really beats the "composition pedals," in my opinion. The specification may be of use to your readers: One manual, compass GG (no GG sharp) to F in alt; open diapason (gamut G grooved); stopped diapason treble (middle C); stopped diapason bass; dulciana (tenor C); principal (through); twelfth (through); fifteenth (through); cornet (3 ranks middle C); sesquialtera (3 ranks bass); pedals coupled to manual.

Yours, &c.,

CHARLES E. MILLNER, Organist Lostwithiel Parish Church.

[The thanks of organists are due to Mr. Millner for his perspicuous and valuable explanation of the "Shifting Movement." From the account given the old-fashioned "movement" had some advantage in the way of preparing combinations for coming use similar to the advantages claimed for the French ventii system. The account given by our esteemed correspondent of the organ at Lostwithiel by the once well-known builder, Buckingham, will be regarded as interesting.—EDITOR "ORGAN WORLD."]

COLLEGE OF ORGANISTS.

Mr. G. Ernest Lake read an able and valuable paper at the last meeting of the session on June 4 on "The Duties and Responsibilities of the Organists." The lecturer entered very fully and frankly into his subject. He pleaded that religious earnestness, technical skill, general culture, and self-respect were more than ever necessary to enable the organist to advance, or even maintain, his position in the present day. He struck the key-note of the situation in the words, "Education and combination." In the course of his remarks he dealt with the various subjects and difficulties of the organist's profession, in which he rightly pointed out good executive power as a player was only one of the conditions of success. He also dwelt upon the advantage of a central organists' institution such as was to be found in the College of Organists, and urged the loyal devotion of its members and the still further development of the college in the interests of the profession as a suitable place for interchange thought and artistic growth, a position justifiable in view of its splendid examination scheme, its strength in eminent men, and its power for usefulness, a power not yet fully tested or employed. The chair was occupied by Mr. E. H. Turpin, hon. sec., who spoke at length in support of the lecturer's views. At the close of the meeting a cordial vote of thanks was offered to the lecturer and duly acknowledged by Mr. Lake, the hope being expressed that the subject of his paper will be again brought forward for consideration.

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

Mr. Herbert Rolfe, F.C.O., writes as follows to "Musical Opinion":—"I observe in your issue for May a letter from Mr. John Belcher, in which he suggests that the College of Organists should consider the above subject, and formulate certain principles for the future guidance of architects and organ builders. May I state that I agree with Mr. Belcher that the subject is pre-eminently one for the College of Organists? Some time since I expressed that view in two letters which appeared under the *nom de plume*, in the organ supplement of the 'Musical World,' of 'Phaon.' From those letters, however, it would be seen that I go rather further than Mr. Belcher, and suggest that the action of the college should be taken in conjunction with the Royal Institute of British Architects. Were this done I venture to think that the principles decided upon by the two institutions would appeal with far more force to architects generally than if they proceeded from the College of Organists alone.

"It seems to me that this is a great opportunity for the college to add another obligation to the many under which it has already placed organists; and such an opportunity should not be missed.

"The question remains, How can the college be persuaded to initiate the proceedings? Mr. Belcher is, I believe, not altogether a stranger to some of those in authority. Is it in his power to set the ball rolling?"

NOTES.

Mr. C. E. Miller, of St. Augustine's and St. Faith's, E.C., has recently completed a long series of recitals covering eight months, and given at his church. The programmes included notable specimens of the German, French and English schools.

A fine new organ by Messrs. H. Willis and Co. has been placed in St. Dunstan's Church, Liverpool. It is built on the tubular pneumatic principle.

Mr. J. Mackie, of London, has patented a "New and improved method of recording the notes played by performers upon keyed musical instruments during impromptu performances."

Lady Walsingham has presented a new organ to Merton Church, Norfolk. The instrument is being built by Messrs. Norman Bros. and Beard.

The monthly birthday list of a contemporary—a new institution of the old paper—gives for June the following eminent organists:—June 6, Sir John Stainer (1840); June 8, Dr. G. Garratt; June 30, Dr. E. J. Hopkins (1818).

It is said that no less than 1,500 tunes were sent for selection during the preparation of the recently published appendix to "Ancient and Modern Hymns."

The number of candidates for a church appointment, with a respectable salary attached, in the South-Eastern district is said to reach the high number of three hundred, a statement which shows there is no lack of organists.

Casson's Patent Organ Company are reconstructing on their new system the organs at St. Barnabas, Pimlico, and St. John's, Westminster. The company have a factory in London.

The post of organist and choirmaster of the Sunday morning and evening parts services at the Cathedral Church of St. Peter, Liverpool, has been accepted by Mr. Burstall. He has in consequence resigned the appointment at Wallasey Church, which he has held for a period of nearly thirteen years. It is expected that Mr. Burstall will be able to enter upon his new duties some time during the month of August, from which date he will have under his sole supervision the whole of the musical arrangements of St. Peter's—cathedral and parochial.

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. Candidates' names for the July Examination should be sent in on or before July 9th. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

Hart Street, Bloomsbury.

E. H. TURPIN, Hon. Secretary.

The Organ World.

(SUPPLEMENT TO THE "MUSICAL WORLD.")

OLD FLORID TUNES.

A writer in the "Echo" observes:—"I note that Mr. Spurgeon has had a choir performance at his Tabernacle, consisting of old fugal tunes. A fugal tune is one in which the part-singers chase each other up and down. When I was a boy, these tunes were very popular. Anthems were never heard except in cathedrals, and so, as a substitute, we had such elaborate tunes as 'Cranbrook,' 'Miles Lane,' 'Calcutta,' and 'Poland.' Mr. Spurgeon is as old fashioned in his musical as in his theological tastes, and stands up stoutly for the fugals. But when he attacks the other side his criticisms are too perfunctory. For example, he complains that in a popular tune-book the same tune is set to 'Brief life is here our portion,' and to 'The Voice that breathed o'er Eden.' Had he taken the trouble to look, he would have seen that 'Brief life is here our portion' is only the first line of that joyous hymn 'Jerusalem the Golden,' so that his complaint is simply absurd. My own opinion is that where anthems are tabooed the congregations should be allowed the old fugal tunes as some poor substitute. Mr. Spurgeon says that he always chooses his own hymns and tunes. This brings to my mind a story that Paxton Hood used to tell. He went as a supply to some country place, where the senior deacon chose and gave out the hymns. The worthy brother commenced the service by giving out Watts's hymn—'My thoughts on awful subjects roll.' Paxton started up, and said, 'No, no! My thoughts don't roll on such subjects at all. Let us sing—'Come, let us join our cheerful songs, with angels round the throne.'"

To begin with, one may protest against the word "fugal" being applied to the old-fashioned "florid" English tune; it may be, indeed, that one would be justified in protesting against any attempted revival of "Job," "Helmsley," &c., even though certain associations still linger in some minds in connection with a few of the better known specimens. Possibly a good many of the points of ornamentation to be found in some of the "florid" old tunes and florid corruptions of still older and better tunes would arise from the somewhat free manipulation of their melodies at the hands of the old village bands. With what facility, for instance, the old clarinet players, often "leading" upon that popular instrument, would grace such tunes with the facile mechanisms of the clarinet and the want of critical restraint awaiting the performances of such players. The old village violins, basses, flutes, clarionets, bassoons, &c., deserved a better fate than banishment; still, they were doubtless characterised by a spirit of executive freedom even more disastrous than the free harmonies of the village organists and harmonium players. There was at least one merit in the old tunes and their performers of two generations or more ago, they were comparatively sedate despite their flimsy ornamentations and executive eccentricities; such tunes were not intended to be, and indeed were not, "reeled" off with bouncing assertive accents at a "quick march" pace, in the manner so many more recent tunes are indecently yelled by the overwhelming troops of obstreperous choir boys to be found in most churches in our time.

PUBLIC SUPPORT OF CHURCH MUSIC.

In this direction there is still much to be desired. At the recent notable rendering of "Elijah," in which the "Finsbury Choral Association" assisted, and a fine orchestra with organ was employed, under the painstaking direction of Dr. J. F. Bridge, the contributions by the large congregation, in aid of the Westminster Hospital, were as follows:—9 sovereigns, 19 half-sovereigns, 93 half-crowns, 155 florins, 546 shillings, 770 sixpences, 345 threepenny pieces, 556 pence, 171 halfpence, 6 farthings, 6 foreign coins (valueless), and 2 buttons.

A similar summary of coins given at large festivals at St. Paul's Cathedral might be added if necessary to this typical collection, which, however, tells the story of illiberality plainly enough. It has been observed:—"People seem to think they are not specially called upon to give, the

State Church is richly endowed, and not in need of aid. And this feeling seems to extend itself to the neglect of charitable efforts organised by Church authorities." Possibly some feeling of this kind thoughtlessly affects the general support of the Church musician, who gains little or nothing from Church endowments as a rule, as well as cripples the support of charitable efforts in church. A writer observes in the "Banner":—

"Talking of organists, I was astonished two days ago to receive a cheque for several pounds which I contributed some fifteen years ago to an Organists' Benevolent Fund, formed by the late Richard Limpus, the founder and first secretary of the College of Organists. Mr. M. E. Wesley, the present excellent treasurer of the college, in returning my mite, tells me that the scheme of the Benevolent Fund has been abandoned solely because the members of the profession have shown so little interest in it. 'More's the pity,' as the saying goes, for there must be many necessitous organ-players to whom a little assistance would at times be a genuine boon."

Everyone must, indeed, regret the fact that not only the clergy and the public neglected the worthy efforts of the esteemed treasurer of the College of Organists in the attempted formation of a free non-institutional Benevolent Fund for organists, but the profession did not display the necessary interest to secure this most desirable end in view. But so ill-paid are church musicians as a rule, and so slenderly do congregations support their labours and efforts in any cause, internal or external, having regard to efficiency in the performance of Church music or in aid of charitable objects, that one can hardly wonder that the profession feel discouraged even in the work of self-help necessary as it is. The contributions given at the many excellent organ recitals, generously given very often in aid of external charities, very frequently amount to no more than will meet the most ordinary expenses. Perhaps, on the other side, it may be pleaded the public have so many calls upon their purses; indeed, it is hardly possible nowadays to hear the "glorious freedom of the Gospel" proclaimed anywhere without the almost inevitable tax, the collection in the church or at the doors. So even the willingness of the people to recognise the obligation of almsgiving, and to "bear each other's burdens" becomes a sort of discounted virtue; and readiness under never relaxing pressure degenerates into reluctance. In the result church music and church musicians come off badly; and people are not only comparatively indifferent to their rightful claims to support, but carry this indifference to the length of being contented with the natural consequence, indifferent music; for it is only logical to conclude that indifferent art must be cheap. All this is truly lamentable; but there is probably no present remedy. Only when the popular taste is sufficiently educated, when improved musical judgment leads to higher requirements, when the clergy as a body, and not exceptionally, recognise the value of the labours of the musical officers of the church, and treat such officers with due respect and consideration, and when fine sacred music is properly acknowledged to be a fitting offering to the "Giver of all gifts," will the Church musician meet with that support which is eminently due to him.

DANISH PROTESTANT CHURCH MUSIC.

"Cassell's History of Protestantism" has the following:—"A great influence which tended powerfully to promote the Reformation in Denmark was the revival of church-song. The early ballad-poetry of that country is among the noblest in Europe. But the poetic muse had long slumbered there; the Reformation awoke it to a new life. The first to move in this matter was Nicolaus Martin. The inhabitants of Malmö, in 1527, invited him to preach to them. He obeyed the summons, and held his first meeting on the 1st of June in a meadow outside the walls of the city. The people wished to vent their feelings in praise; but there existed nothing in the Danish tongue fit to be used on such an occasion. They proposed that the Latin canticles should be translated into Danish. Martin, with the help of John Spandemager, who afterwards became Pastor of Lund, in Schonen, and who laboured assiduously for more than thirty years translated several of the sacred hymns of Germany into the tongue of the people, which being printed and published at Malmö, formed the first hymn-book of the Reformed Church of Denmark." The Danish Lutheran, or Reformed Church as it is more generally called, has produced no Church music worthy of being called a school. For the most part it is of a simple, unpretending character, and very little rises above what people apologise for the existence of, by calling it congregational music.

THE ORGAN AND THE ORCHESTRA.

In the course of a paper or series of articles from the able pen of Dr. H. Hiles, dealing with "Orchestration and Instrumentation; from the Organ to the Orchestra," now appearing in the columns of an esteemed contemporary, the following words appear:—

"A modern organ has its foundation tones for weight and dignity, or for modification of the acerbities of the more pungent registers; its reed pipes for richness of telling streamy tone; and its mixtures, under different titles, for brightness of clang. It possesses, also, arrangements for effects not obtainable by any possible orchestral combination; for its stops of soft, wavy, undulating tone, such as the *voix celestes*, and the *unda maris*—not the atrocious *vox humana*—offer to the player a perfectly unique resource, and to the composer effects which have not, in orchestral music, been yet utilised.

"In an age when every novelty is eagerly sought for, I commend to ambitious young symphonists the idea of announcing their second (or some subordinate) theme in a manner altogether new in the concert room, and one which only the king of instruments may adequately afford. Perhaps, also, the deep tones of an organ might enforce a "pedal" more mildly and musically (with less of mere barbarous noise) than the violent thud of the irrepressible drum. Will they think of it? Very few orchestral influences have been discovered of late; and none will be found in the way which most of our young writers are so persistently traversing. Long ago, our organ players anticipated the beauty of the Wagnerian dividing of the strings, whether in their higher or their lower reaches; just as they knew the efficacy of "mixtures," and had habitually strengthened the "upper partials" generations before the scientific ages dawned, and eager penny-readers and village lecturers drew upon Helmholtz for their cheap knowledge.

"In the performance of an oratorio the organ is invaluable. Without it dignity and weight are scarcely attainable. It gives support and solidity to the voices, strengthening the foundation sounds and chords; and, if unobtrusively employed, it forms the most important constituent of the whole instrumental force. But it must not be used as the dominant and tonic sounds of the trumpet were formerly (and, alas, still often are) blared out.

"The organ is a high pressure instrument, and will not, unless very carefully managed, amalgamate with the orchestra. An organ concerto is, with our present development of the solo instrument, even more one-sided than the 'quartet,' in which three bowed instruments—which have not grown since the golden age of fiddle making—compete, ingloriously, with a grand piano of 'gun metal frame' and any number of patented *et cetera*. The fight is not fair; indeed, it is ludicrous. Human lungs and horse hair bows have no chance against weighted bellows and steam engines. The organ is, or should be, an instrument complete in itself, with all desirable variety of effect. It supplies the solo and the accompaniment, the picture and its encompassing frame: it affords the softer and the louder strains: and all with adequate and fitting tone. Being thus endowed, it will not, in its corporate capacity—i.e., as, in itself, a complete band—demean itself to become subordinate to the rule of a less powerful ally.

"For this very reason, no young musician has a preliminary experience or apprenticeship so likely to lead him to become a clever orchestrator as has the sharp-witted young organist, ever on the alert to discover the defects of his choir.

"It is true that the condition of his later study will not be quite the same as those of his earlier searchings; but they will very nearly agree. The diapason tone—which he so long regarded as the basis of, or as the soothing ingredient in, most of his combinations—is not exactly reproduced by any instrument found in the orchestra. The most akin qualities are those of the horn and of the viola, the most meagrely supplied member of the string family.

"But the expense of providing an efficient orchestra is very considerable. Hence, regard to economy frequently produces a fatal stinginess in respect to the less obtrusive and prominent—but really most important—instruments. The regulation band is like a cheap and showy organ. Solo instruments, or stops, are supplied instead of a strong body of foundation tone; the outer registers being strengthened at the cost of real vibratory richness; and, occasionally, to supply the deficiency, instruments are dragged out of their proper range and taken away from their true scale. Thus, to atone for the poverty of the violas and for the absence of alto clarionets, the 'cellos and bassoons are forced upward into regions where (the former

by their strong nasal, and the latter by their tubby and obtrusive character) they become unduly prominent, destroying the balance of the parts and leaving the basis of the harmony to the double basses (equivalent only to the 16ft. range of the pedals of an organ without the reinforcements of sounds in the 8ft. scale) with such aid as may be afforded by occasional horn notes. Still worse is the result when the cheap vulgarity of the euphoniums and tubas of the military band is allowed to intrude, and to lower the character of the whole.

"And, in the multiplication of stops crowded into our largest organs, the blatant tubas, also, find unwarrantable admission. There may also be one or two other strongly blown ranks of pipes, the tone of which will not thoroughly blend with the rest. But, with those exceptions, the effect of a well arranged and reasonably complete organ should be a perfect amalgamation of the various constituent qualities, a fusion of the different clangs, necessary to make the whole volume of sound full, rich, and satisfying; brilliant without shrillness, and sonorous without coarseness. But the player must exercise a discretion like that of the orchestral conductor who does not suffer his trombonists to blast and snort like infuriated wild beasts, or as a locomotive in difficulties; or permit his oboists to screech unmercifully. The rougher registers of the organ will prove all the more welcome in proportion to the rarity of their use: and that organist will make but a poor orchestrator who emphasises every loud passage by tones resembling those of a street apollonicon."

A NEW SWELL PEDAL.

Messrs. Gray and Davison, of 370, Euston-road, have solved the balance-swell pedal question by a new and very satisfactory invention. Dr. J. Varley Roberts thus writes of it in "Musical Opinion":—

"I have recently had applied to the organ at Magdalen College, Oxford, a new swell pedal—a patent of Messrs. Gray and Davison, organ builders—which I find so extremely useful and admirable in every way, that I venture to trouble you with this letter. This new swell pedal has these advantages: (1) That it locks the Venetian shutters of the swell box at any point without shaking the pipes. (2) It does not in any way interfere with the weights which close tightly the swell shutters, and, consequently, the effect of the swell—*crescendo* and *diminuendo*—is as perfect as possible. (3) It in no way interferes with the free action of the swell pedal so long as the foot remains upon the pedal; but, as soon as the foot is taken off, immediately the shutters are locked in the position in which they are found at the moment the foot leaves the pedal; and as soon as the foot is placed again on the pedal, the swell pedal action is again free.

"This seems to me to be just the invention that organists have been in want of for so long a time. It is of the greatest possible use to me, and it works so admirably that I cannot do other than warmly recommend it.

"The following is a description of the pedal as furnished to me by Messrs. Gray and Davison at my request: 'The pedal rod passes between the jaws of a pair of toggle levers, each of which is mounted upon an axis of motion, and one of these levers is at one end forked (or formed) with extensions thereon, which embrace the swell rod, and these extensions at their ends are provided with slots, which engage fixed studs upon the other toggle lever, so that, when motion is given to one lever, they are both caused to work in unison. The toggle levers are, by means of a weight or spring, caused to nip or engage the swell rod, and one of such levers is prolonged beyond its axis, and such prolongation is, by an adjustable link or connecting rod, connected to the axis of the pedal lever, which latter is capable of slight vertical movement, in a vertical slot formed in a suitable bearing. The pedal lever is so arranged that it also oscillates upon its axis in the ordinary manner.'

The invention very admirably answers the builders' intentions, and in every way meets the organists' requirements. There is neither rod or ratchet; as far as the player is concerned it is an ordinary swell pedal to all appearance, but one possessing the power of stopping at any point without any action on the part of the player, save that of taking his foot off. This excellent invention may be applied to any instrument, and interferes with no other mechanisms.

ST. MARY'S CHURCH, APPLEDORE.—Mr. J. Farmer's oratorio, "Christ and his Soldiers," was sung by the choir of the church on May 30th, under the conductorship of Mr. T. Kelly.

SPECIFICATIONS.

GLOUCESTER CATHEDRAL.—The organ was built by Renatus Harris and his father about 1665. It was placed then in a gallery across the south transept (since removed), but was afterwards moved to the choir screen. Nothing seems to have been done to it until some pedal pipes were added about 1831, and it was afterwards enlarged by Mr. Henry Willis in 1847. It was again enlarged and rebuilt by the same firm (now Messrs. Henry Willis and Son) last year, the choir organ only being left unaltered. The keyboards have been placed on the south side (as at Exeter), so as to command the nave, and the tone raised to concert pitch. The choir organ has only tracker action, but the swell and great have pneumatic levers.

GREAT ORGAN.—Double diapason, open diapason, open diapason, claribel flute, wood; principal, flûte harmonique, twelfth, fifteenth, sesquialtera, trombone (prepared only), zinc; trumpet, clarion.

SWELL ORGAN.—Double diapason, open diapason, metal; salicional, vox angelica, lieblich gedact, gemshorn, fifteenth, mixture, contra posaupe (prepared), cornepean, hautboy, clarion.

CHOIR ORGAN.—Dulciana, stopped diapason, flute, clarionet (to tenor C), principal.

PEDAL ORGAN.—Open diapason, bourdon, octave (prepared), ophicleide (prepared).

COUPLERS.—Swell to great, swell to pedals, choir to pedals, choir to great, great to pedals.

Four composition pedals to great and three to swell organ.

One double acting pedal for great to pedal coupler.

The pedals are radiating and concave.

Compass of manuals, CC to A; pedals, CCC to F.

ST. GILES'S CATHEDRAL, EDINBURGH.—Messrs. Harrison and Harrison first built a full two manual organ for this cathedral ten years since, and at the completion of the restoration of the church they were instructed to carry out this work. The instrument consists of four complete manuals, CC to A (fifty-eight notes), and a pedal organ, CCC to F (thirty notes). The pneumatic levers are fitted with an apparatus (the invention of the builders) which works automatically, supplying a graduated pressure of air. The swell and great organ touches are pneumatic. The solo and choir touches are fitted with patent valves, to secure lightness and elasticity. The coupler stops of the swell and great organ are pneumatic and the pedal action is the simplest form of tubular pneumatic. The bellows (ten pairs) are worked by a powerful Otto gas engine.

GREAT ORGAN.—Contra gamba, metal; bourdon, metal and wood; open diapason (large), metal; open diapason (small), metal; gamba, metal; clarabella, wood; principal, metal; octave gamba, metal; flute harmonique, metal; twelfth, metal; fifteenth, metal; mixture, metal (4 ranks); mixture, metal (3 ranks); double trumpet, metal; trumpet, metal; clarion, metal.

SWELL ORGAN.—Double diapason, wood and metal; open diapason, metal; viola, metal; salicional, metal; lieblich gedact, wood and metal; vox celestis, metal; principal, metal; suabe flute, wood; fifteenth, metal; piccolo harmonique, metal; mixture, metal (5 ranks); contra oboe, metal; horn, metal; cornepean, metal; oboe, metal; clarion, metal.

SOLO ORGAN.—Concert flute, wood; concert flute harmonique, metal; great tuba, metal; octave tuba, metal; vox humana, metal (in a swell); oboe orchestral, metal; tremulant.

CHOIR ORGAN.—Lieblich gedact, wood and metal; open diapason, metal; dulciana, metal; viol di gamba, metal; lieblich gedact, wood and metal; hohl flote, wood; gemshorn, metal; octave gamba, metal; lieblich flute, metal; flageolet, wood; clarionet, orchestral, metal.

PEDAL ORGAN.—Double open diapason, wood; open diapason, wood; violone, metal; bourdon, wood; quint, wood; violoncello, metal; flute, wood; sesquialtera, metal (3 ranks), trombone, metal; contra fagotto, metal; posaupe, metal.

COUPLERS.—Swell to great, swell to great octave, swell to choir, choir to great, choir to great sub-octave, solo to great, solo to great octave, solo to pedals, swell to pedals, great to pedals, choir to pedals. Six double acting composition pedals (one for pedal coupler) to the great organ, four to the swell, three to the choir, and four to the pedal organ. Six patent pneumatic coupling pistons which enable the player to bring on and throw off the whole power of the instrument without removing his hands from the keys.

ST. MARY ABCHURCH, CITY.—Stops marked old are by J. C. Bishop. 1882. All the rest, including mechanism, bellows, &c., by Brindley and Foster.

GREAT.—Open diapason (old), viol de gamba, Hohl flute, principal (old), twelfth, fifteenth (old), mixture (three ranks), trumpet.

PEDAL.—Open diapason (old), bourdon, bass flute.

SWELL.—Bourdon treble (old), bourdon bass, violin diapason, vox angelica, salicet, mixture (three ranks), horn, oboe, tremulant.

CHOIR.—Salicional, Lieblich gedacht, Lieblich flute, piccolo, clarionette, four companions to great, two compositions to swell, T pedal, swell to great,

COUPLERS.—Great to pedal, swell to pedal, choir to pedal, swell to great, swell to choir, swell sub octave.

LEEDS.—On May 26 a new organ, built by Mr. J. J. Binns, Bramley Organ Works, Leeds, for St. Mark's Church, Leeds, was opened by Dr. Spark. The organ possesses a large number of couplers, by means of which an immense variety is obtained, and this without detriment to the touch, which (owing to the application of Mr. Binns' new patent tubular pneumatic action) is easy, and the repetition perfect. A handsomely carved Gothic oak case of an elaborate design, with spotted metal front pipes encloses the organ. The synopsis of the stops is as follows:—

GREAT ORGAN, CC to C, 61 Notes.—Bourdon; open, large; open, small; gamba, harmonic flute, octave, wald flote, twelfth, fifteenth, mixture, 3 ranks; trumpet, clarion.

SWELL ORGAN, CC to C, 61 Notes.—Bourdon, open diapason, salcional, stopped diapason, vox celestes, octave, harmonic flute, piccolo; mixture, 3 ranks, contra fagotta, cornepean, oboe, clarion.

CHOIR ORGAN, CC to C, 61 Notes.—Gamba, open diapason, dolce, suabe flute, lieblich gedact, clarionet.

PEDAL ORGAN, CCC to F, 30 Notes.—Double open diapason, sub bass, violone, quint, principal, violoncello, flute bass.

COUPLERS.—Swell to great, unison; swell to choir, unison; choir to great, unison; swell to pedal, great to pedal, choir to pedal, swell sub-octave on itself, swell octave on itself, swell to great sub-octave, swell to great octave, great octave on itself, choir sub-octave on itself, choir octave on itself, tremulant to swell, tremulant to choir.

COMBINATION PEDALS.—Four double-acting pedals to act on great and pedal organs, three double-acting pedals to act on swell organs, one double-action foot pedal for great to pedal coupler.

SUMMARY.—Great organ, 12 stops, 854 pipes; swell organ, 13 stops, 903 pipes; choir organ, 6 stops, 366 pipes; pedal organ, 7 stops, 126 pipes; couplers, 15 stops. Total: 53 stops, 2,249 pipes.

Both choir and swell organs are inclosed in separate swell boxes.

All the metal pipes are of spotted metal.

RECITAL NEWS.

THE LONDON GREGORIAN CHORAL ASSOCIATION.—The seventeenth annual festival was held at St. Paul's Cathedral on Thursday, 6th June. The music rendered included Psalms to 7th and 8th tones; magnificat, 8th tone, from the "Salisbury Manual," 1554; Nunc Dimittis, 2nd tone, from the "Salisbury Manual," 1554; anthem, "They that wait upon the Lord" (Stainer). The choir of about 1,000 voices were accompanied by the organ and sundry brass and reed instruments, and for the first time without any conductor, and it is generally considered that no previous service has been so well rendered, which was specially to be noted in the hymn after the sermon, which, owing to a short stoppage of the blowing machinery, was sung entirely without organ. The voluntaries played before service were: Rheinberger's organ sonata (the Pastorale), which is founded on the 8th Gregorian tone in the first and last movements, and the first two movements of Merkel's sonata in D minor (originally written as a duet for two players), and after the service the first movement from Rheinberger's eleventh sonata in D minor. The effects were as usual imposing, and Dr. C. Warwick Jordan's able performances on the organ added greatly to the success of the service. The absence of a conductor was noteworthy from more than one point of sight; in the first place such an officer seems hardly to be wanted for the successful rendering of such music as the Gregorian Association should and do sing; then, and this chiefly, the absence of such a leader makes the service look more congregational, and is therefore likely to help in inducing the people to take up more heartily the people's song. A word of praise must be given to the excellent selection of voluntaries; admirable not only as

instrumental specimens, but as suggesting the strains of ancient Plain Song in one instance. It is well for the authorities of the association to encourage the presentation of the people's song in every form, and of every age for that matter, as a recognised basis of ecclesiastical musical art.

ISLE OF WIGHT CHURCH CHORAL ASSOCIATION.—On June 6th the annual festival of the choirs connected with this Association took place at St. Thomas's Church, Newport, and was throughout of a successful character. The surpliced choirs robed at the Guildhall, and marched thence, with the clergy, to the church, most of the choirs being distinguished by their banners. The total number of choristers was about 276. This number included a small proportion of female singers. The musical part of the service was of a high order, Mr. Lemare, the precentor of the Association, conducting with skill and tact, while Mr. Scadding at the organ admirably accompanied. T. F. Walmisley's setting was used for the "Magnificat" and the "Nunc Dimittis." The anthem was Gounod's "Sing praises unto the Lord," and it received a fine rendering. The quartett, "For his wrath endureth but the twinkling of an eye," was taken by the Newport choir alone, and it was sung in a manner which afterwards called forth from the conductor expressions of praise. In place of a hymn before the sermon the anthem, "How goodly are thy tents," by the late Sir Frederick Onseley, was sung. Mr. Scadding's accompaniments were perfect, and his organ prelude to the first anthem was a clever piece of improvisation. Mr. William Scadding, jun., played Rheinberger's "Grand sonata in F minor" as the out voluntary, and he won high praise for his execution of that composition.

CASHEL.—The Seventh Annual Diocesan Choir Festival of Cashel recently took place in the Cathedral. An improvement was the use of processional and retrocessional hymns. Several clergymen from Waterford were present. The congregation was one of the largest ever seen in the Cathedral. The choir and clergy were most hospitably entertained at the close of the service in the Deanery.

NOTES.

The salaries of Church singers and organists in the United States are liberal. It is announced that a Presbyterian Church in Pittsburg has taken the favourite soprano from Chicago by offering her 2,000 dols. a year, which is 500 dols. more than she was paid in Chicago. This, if not the largest salary ever paid to a choir singer in America, is said to be certainly the highest fee paid to any such singer at the present time.

The organ at the Church of St. Jacques-du-Haut Pas, in Paris, which was rendered useless by an explosion in 1871, but not restored at the time because of lack of funds, has just been opened after rebuilding.

The revival of old music for the organ is something of a fashion just now. Mr. Walter Spinney, of Leamington, is doing useful service by the preparation of a new issue of works by Dr. Dupuis, born 1733, died 1796, once an organist of the Chapel Royal, who was one of the leading players of his time. He wrote six concertos for the organ or harpsichord. Some movements contained in them form most effective voluntaries and show great skill and invention as well as melodic power. They were published first in 1768 and nearly all the celebrated organists of the day subscribed for copies—possibly the fact of their not being published separately will account for their disappearance for a time.

A curious unpublished work by Karl Kaufmann was lately advertised for sale in a Berlin catalogue. This was called "Angel-Dispositionen," and consisted of a series of suggested combinations for twenty-three different kinds of stops. The author was a performer of recognised influence in the latter part of the eighteenth and in the early days of the present century.

C. Rinck was not the first well-known writer for the organ of that name. Johannes Rinck enjoyed a considerable reputation in Germany as a composer of organ music about the middle of the eighteenth century. Some of his pieces based upon choral themes were recently announced for sale by Herr Leo Liepmannsohn, of Berlin.

"La Gazzetta Musicale" is publishing an interesting series of articles under the title "L'Organo." These contributions are based upon a larger work called the "Appunti di Storia Organaria."

M. Guilmant's concerts (organ with orchestra) at the Trocadero, Paris, take place on June 13 and 27, at 2:15 each day. English visitors would do well to avail themselves of the opportunity of hearing these, in their way, unique performances.

The South of England Telephone Company is showing us all the way how to attend Divine service with the least possible expenditure of trouble. Lately sixteen wires were attached to a Congregational church, and all that went on in the church heard in as many different places—the voluntaries, the prayers, the hymns, the sermon, the very movements of the worshippers. A great triumph this, certainly, for science and art. Will it also, one wonders, prove a great triumph for religion? Think, the advocates of the telephone companies may argue, think what a boon this may bring to sick, or feeble, or busy folk, who cannot get away to church, and who feel their deprivation! Assuredly one should wish to show every consideration to such fellow-mortals as these, and bring within their reach every solace and convenience that one can; but it may be hoped such conveniences will not be abused by those who are able to attend Divine service.

Mr. T. W. Dovey, formerly of St. Mary's, Wolverhampton, and St. Stephen's, Manchester, a talented and well-known organist, lately died at Rangoon, at the age of a little over 50. Mr. Dovey was also formerly organist at Croydon, Northampton, and at Stoke-by-Nayland, before leaving England for duty at Holy Trinity Church, Rangoon, India. He was greatly esteemed both as a musician and as a man.

Like most eminent composers Gounod was an organist. It seems that in 1843, when Gounod returned to Paris, he got an appointment, at a nominal salary, as organist to the church of the Society of Foreign Missions, and was entrusted with the direction of a choir of four small boys and two grown up choristers. Now Gounod's career as a composer commenced. Gounod officiated as organist at the Church of the Society of Foreign Missions for some six years, and, at the end of that time, his profound sense of religion led him to think of joining the priesthood. He entered the Seminary of St. Sulpice; but, finding that he had no real vocation for the priesthood, he, after some months of probation, abandoned all thought of becoming a priest, and returned to the work of composition. Gounod was born in June, 1818, within a few days of Dr. E. J. Hopkins's natal day, and both musicians are, therefore, 71 this month.

Dr. Steggall has succeeded to the late Dr. Monk's position in connection with "Hymns Ancient and Modern." All communications on the subject of the music should be made to him at 8, Horbury-crescent, Notting Hill, London.

A member of the well-known firm of organ builders, Messrs. Bevington and Sons, writes to a contemporary "that the harp can be perfectly imitated on an organ with an ordinary stop of the flute species of peculiar construction and voicing without the necessity of further inventions or complicated mechanising. This register, when played in the usual 'staccato arpeggio' manner, has a most exact resemblance to the harp, even giving, in a small degree, the twang and harmonic vibration of the string." Just now there is a sentimental revival of the ancient representative instrument in church music, a revival due probably in no small degree to the artistic use of the instrument by Gounod.

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. Candidates' names for the July Examination should be sent in on or before July 9th. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

SUPPLEMENT TO THE "MUSICAL WORLD."

A MUSICAL SERMON.

In the course of a sermon recently preached by the Dean of Winchester at a choir Festival held at Newport, Isle of Wight, the Dean, who has the reputation of being somewhat musical, observed:—"Anyone who had studied the Old Testament could not fail to see that the chief characteristic of the service of the Temple was its joyfulness and its tendency to bring out singing. Having pointed out how this service degenerated before the captivity, and afterwards lost its joyfulness, and how, when Our Lord came, religion recognised the things which made life painful and sorrowful as well as the exceeding cheerfulness of the Christian faith, he went on to say that, so far as they had in their souls the sense of God's love, so far their religion must take a joyful and glad tone and would burst forth into song as naturally as the birds of the air sing when the sun shines, or the flowers grow after the rains have fallen softly upon them. The Dean pointed out from the text that their musical celebrations never had their true character unless there was in them a reasonable quality of teaching in the Christian faith, and also, perhaps, the equally important element for admonishing that faith. The Psalms were learnt from the Jews; the hymns, referred to in the text, were not what they now meant by the word, but odes, what they would call the liturgical side of music; while the songs were magnificent compositions sung to the strains of ancient music, whereby the noble personages who had won great honour and glory were dignified on their return home. So they might say that in their Psalms, hymns, liturgical music, and oratorios they had gathered into the music of the Christian Church every kind of expression of musical feeling which existed in the older world. What a blessing this great flexibility and variety of their Church music was; what a great instrument it was put into their hands for the spreading of the sense they had within them of the goodness of God and the brightness and cheerfulness of His salvation. When they came together in the church, whether on great occasions like that or in their parish churches, their business was to show the rest of the congregation and the world around that their religion, naturally and properly, took the form of praising and honouring God with a glad heart. The preacher gathered that it would be a mistake to always return to those fine tones which had been handed down, not merely from the days of St. Gregory the Great, but even, it might be, from those of the Temple worship itself. From how much of the beauty, glory, and splendour of religious worship they would cut themselves off if they did so; though he admitted the splendid effect of the unison of the Gregorian mode when heard rolling through a great church from hundreds of voices, and that the unity of the Church was well expressed thereby. But surely no one would say that that was the only kind of music which Church people ought to allow in their churches. Their music had now developed into the more learned and modern side of the musical faculty. It should express the growth of the Church from day to day, and should be of their best. The only authorised hymn in the English Church was the "Veni, Creator Spiritus," but it had been instinctively felt that without hymnology a Church would not live. But for their hymnology they would never have had the life in the Church which it now enjoyed. By means of hymns they began to understand the beauty of religion, and to understand the meaning of doctrines which were frequently being dinned into their ears, but seldom reached their hearts. Hymnology knew no parties. In the hymn books of the Church of England they would see, side by side, hymns written by Nonconformists, Roman Catholics, and Churchmen; they all expressed the high aspirations of some human soul rising towards the Divine throne; and when they sang them they felt something of that Divine gift entering into their souls, which made the music and the poetry of the English Church its noblest and its best inheritance.

The diploma of Fellowship, without examination, *honoris causa*, has been conferred upon Dr. George Garrett, M.A., by the College of Organists.

ORGANIST'S LAW.

Perhaps this heading should be rather "Organist's want of law," for Sir Travers Twiss, a great authority concerning ecclesiastical law once said: "An organist is a person unknown to ecclesiastical law, either as an official of the church or as a servant of the parish." As the officers of the church were created in view of their connection with the several acts whereby the service is carried on, and as the Church musician is specially charged to lead the worship of the people through the ordained means of praise, sacred music, it would be quite consistent and logical to paraphrase Sir Travers Twiss thus: "The offering of praise is a function unknown to ecclesiastical practice, either in connection with worship in church, or as a duty of the parishioners." However, the present object is not that of asserting the just rights of the organist, but that of briefly stating his *legal* as distinguished from his just rights." That the organist lost his place in the church when he ceased to be an ordained servant, that the exercise of the gift of music like the exercise of the gift of preaching was formerly duly honoured, covered and protected by ordination which placed all the higher officers of the Church within the circle of due recognition, need not be now repeated. Naturally the organist, and probably, for that matter, the churchwardens also, cannot claim any official right of entrance into the church, save when open for service; or possibly, as in the case of churchwardens, some right of admittance might be claimed at reasonable times in the discharge of duty, while it is certain that the minister has full control over the organ and music sung from the first sentence of the service to the last word of the Benediction. Legal authorities are not at one regarding the organist's power over the voluntaries before and after service. Cases have been decided in favour of the ministers, and also in favour of the organist's power in this direction. The "glorious uncertainty of the law" is not otherwise apparent in its dealings with the organist; on the contrary, there seems to be a cruel certainty that there is little law and less justice for the organist. The Church is in every sense the freehold of the vicar or rector. Churchwardens, though in charge of the church in the interests of the parish, have no power to interfere with any service direction the minister may give. Their office is one of "observation and complaint but not of control." With regard to divine worship, the wishes of parishioners, though not lightly neglected as a rule, are immaterial as regards the manner of conducting service. An influential application to the Bishop is the only remedy. Organists depend greatly upon teaching, but the privilege of using the church organ for this purpose is not incidental to the position of the organist. The clergyman in charge may even desire to help the organist in this direction, and may let him into the church, but the minister cannot grant to his organist the use of the organ for teaching and practice purposes; this power rests largely with the churchwardens; who may even possess no right to permit the use of the organ in this manner, as property placed in their charge. Organists cannot always claim their salaries from churchwardens coming into office after their appointment; the distinct claim is against the churchwardens who engaged them in most cases. Organists would do well to study Mr. W. C. A. Blew's valuable little book, "Organs and Organists," from which most of the present information is derived. Perhaps the topic may again be approached. It is gratifying to find our organists are, by technical skill and increased social power, quietly mending their anomalous position. The time is coming when this position will undoubtedly be greatly improved.

COLLEGE OF ORGANISTS.

The last regular monthly meeting of the session was held on Tuesday, June 4, at Bloomsbury Hall.

Mr. E. H. Turpin in the chair.

After opening the proceedings the chairman introduced the lecturer, Mr. Ernest Lake, who had kindly consented to address them on the subject of "The Duties and Responsibilities of Church Organists."

The lecturer said he would bring two subjects before their notice (1) the duties to our office and officers, and (2) the responsibilities to our profession and professors.

In the first place, our office is a sacred office, and must be carried out religiously. Whatever the private life of the man may be, he must as an organist live up to what he interprets. If not, he will fail even in his

playing. If he is a scoffer, he must necessarily influence his choir in a wrong direction. I have seen men in our profession who appeared to be excellent organists, but they always failed in *something*, simply because they took pride in making out that they were superior to the responsibilities of their office. I am not, you will understand, looking at the matter from a religious point of view, but at the religious performance of duty.

The organist must be a man of refinement, and consequently a gentleman. He must be a good performer (but not necessarily a *virtuoso*), and above all things, devoted to his art. He must remember that he is the interpreter of two immortal minds, and not place too much value on his own evanescent technical powers.

The organist should also study organ construction—not simply as laid down in text books on the subject, but in a broader sense. For instance, he should be able to determine the relative size of the building and of the organ, the right position for it, the right materials, the right stops, and so forth.

The organist who wishes to succeed should devote himself to securing fair technique. The day of the "left legged swell pumper" and the "clarinet tootler" is gone by in most places. We hope so, at all events.

I think, however, that if a man is not over-talented, and does not show an exceptional bent for the organ, he should not devote too much time to the study of it. He had better give more time to other subjects, contenting himself with being a fair performer upon the organ and pianoforte.

I venture to give an instance of a gentleman whom I believe myself to have been one of the finest organists the world has known. On one occasion he competed for the appointment to a well-known church in London. The clergyman asked him if he would play. He said that was what he had come for! Did he play a certain work of Bach's? He said he would endeavour. The clergyman went to the library to get the book, but when he came back the organist was at the instrument playing the work from memory. Then he played a second work in the same manner. Finally the clergyman asked him if he could play *all* Bach's fugues from memory. He replied that he could!

Yet that organist was not a successful man, though a great genius. I think this is one of the strongest warnings against doing little but study the organ. But this idea is too common with young men commencing their professional life, and one which I would warn you against.

Secondly, the organist should train his intellect, not only by the study of music, but by that of literature, science, and art. A man must always have knowledge himself if he is going to teach either a choir or individuals. Over-zeal is another dangerous point. A bishop once told me that the worst fault he had met in organists was over-zeal—he had been accused of it himself when a young man.

Again, we must be catholic. Do not pin your faith to either Anglican or Gregorian music; do not suppose that you can only be saved, musically speaking, by the dogmas of plain-song or Anglicanism. Render all styles of music so long as they are good, and play conscientiously. It is not sufficient for a man to work in one groove if he is to be an organist.

I think, also, we should think more of our congregations, and allow them their rightful share in worship music, and demand the same for the choir, after ascertaining what their respective shares really are. It should not be left to mere impulse as to what the congregation should be allowed to sing. For, as you know, we have a great deal of power, and are therefore responsible if we prevent the congregation from singing by giving uncongregational music.

The next point is that we should have a better understanding with the clergy. We should consult our vicars more, and from a higher standpoint than we do. It rests with us to be more generally regarded as colleagues rather than as servants. We can ensure more respect by respecting our office more, and we should ask our vicars what amount of control they claim over the service details, and what amount belongs to us. Ours is a difficult position, but one which can be made at least comparatively easy if we will make it so. I think that whenever I have been unfortunate in this respect I have largely had myself to blame. We ought to have a good understanding at the start, and ask, what is our duty, and what license we are to have in the fulfilment of it?

Next as to the control of the choir and the use of the organ. This is a delicate matter, and should be clearly defined. Though I think in the future it will be for the College of Organists to formulate a rule to which the clergy can refer as to the extent of the right which the organist has over his instrument and also his responsibility. I confess that I think an organ placed under our control should only be available up to a certain

extent for the use of pupils, but there should be a distinct understanding with the clergy that the organ is not to be used by outsiders.

The next point is the training of the choir. I think we have a kind of idea that it comes by instinct. With some it is born I hope, but I think that the most important thing is that we should be right ourselves, and know that we are right by the study of the work of other choirs. How seldom we contrive to go to other churches unless we are "resting."

Then again, not sufficient attention is paid to vocal physiology. We have gone on in the same old way of training choir boys' voices, and lately it has come upon many of us like a revelation that their voices should be trained downwards instead of upwards in the lower half of the scale, to avoid forcing up of the chest register.

Again, we need some knowledge of elocution. How can we expect choir boys to sing properly words which we often do not speak correctly?

Then, strict discipline is essential. Our attitude should be firm without either nagging or arguing.

With regard to the men, it must of course be left to the individual organist how he is to deal with them. But if an organist respects himself he will find his men respect him also. Young organists should remember not to correct individual men of the choir in the presence of the boys. Nothing could be more hurtful to all parties concerned, and when it is possible I should advise to some extent separate rehearsals for the men and boys.

Then I think the organist should separate himself from his instrument at rehearsal more than is the custom. He should let some one else play, and be in the chancel himself and custom. There are so many advantages accruing from this that they outweigh any possible disadvantages.

If an organist is going to be a successful choirmaster and accompanist it is absolutely essential that he should be a believer in animal magnetism. I am a strong believer in it myself. If I go to the organ feeling down-hearted the service will be spiritless as well. You invariably influence unconsciously your choir by your own mood. When we go to the organ stool we should try to leave our private troubles and irritabilities behind us.

Another thing that we should think of is that as organists we should try to improve our service work. I do not think enough attention is paid to that, or anything like enough. We sometimes hear great irreverences committed by choirs that sing beautifully; thoughtful care is needful.

Also in accompanying services we should pay more attention to the avoidance of "fads." There is a good deal of fashion and cult displayed in this work. One instance that occurs to me is of a church where the former organist used a 32-foot pedal throughout the service, but the new man had the 32-foot stop taken bodily out of the organ, and during most of the service does not put his foot on the pedals at all. We should consider what the congregation requires for its support, and what the music and words require, and the building. This question was recently discussed professionally. One gentleman said he could not see how a man who was placed partly underneath his organ could tell what he was doing, and the reply was that the only way to test the effect himself was by putting some one else to play and seating himself with the congregation.

The next question is how we are to get appointments. This is daily getting more difficult, as the advertisement columns of the musical papers will show. I think we should try to avoid anything like back-door work. The office should be competed for and obtained honourably and in a dignified manner, doing nothing that will lower ourselves or our profession. I have seen the treatment sometimes accorded to candidates at organ competitions, but I think the clergy would mostly be open to suggestions in this respect. In the first place we should point out how useless these competitions are, and that it would be proper to elect organists on their professional standing, or to select a few by their testimonials, and give each in turn a choir practice and Sunday service.

(To be continued.)

A FANCY SPECIFICATION.

Mr. G. Dixon contributes to "Musical Opinion" an ideal organ scheme, with sundry comments here quoted:—

"After Mr. Audsley's papers, which appeared from time to time on the different forms of the organ, I set to work to scheme an instrument, which I intended to be a chamber organ, based as far as possible on his lines, but rather more ambitious in size; and I want readers to express their opinions

upon it as regards expression and tonal structure, &c. I thoroughly agree that a revolution is necessary in matters of expression, tonal structure, and last, but not least, in stop nomenclature. I will proceed, then, to give a sketch of the organ I schemed, and submit to the merciful criticism of all parties. The specification is as follows:—

"FIRST (GREAT) ORGAN. FIRST MANUAL (LOWEST).—Compass CC to C⁴ (61 notes). W.P., 2 $\frac{1}{2}$ in.—1, Principal No. 1, open diapason; 2, first flute, doppel flöte; 3, second flute, clarabella, open from tenor C; 4, first gamba; 5, salicional; 6, octave, principal; 7, first octave flute, walde flöte; 8, soft super-octave, gemshorn; 9, harmonics CC 19, 22, 24, 26, 29, mixture, V ranks; 10, cornopean.

"Nos. 2-10 are enclosed in No. 1 swell chamber, front, controlled by centrally-placed balanced expression lever.

"Three combination levers controlling Nos. 1-10 and pedal stops.

"SECOND (CHOIR) ORGAN. SECOND MANUAL (MIDDLE).—Compass CC to C⁴ (61 notes). W.P., 2 $\frac{1}{2}$ in.—11, Soft flute, lieblich gedact; 12, principal No. 2, dulciana; 13, second gamba, echo gamba; 14, sharpened gamba, voix célestes, to GG only; 15, soft sub-octave, treble, double dulciana, to middle C; 16, soft sub-octave, bass, lieblich bourdon; 17, second octave flute, lieblich flöte; 18, super-octave flute, lieblich gedact; 19, soft harmonics CC 15, 19, 22, dulciana mixture, III. ranks; 20, oboe; 21, vox humana.

"Nos. 12-21 are enclosed in No. 2 swell chamber, middle, controlled by a centrally-placed balanced expression lever.

"Three combination levers controlling Nos. 11-21 and pedal stops.

"THIRD (SOLO) ORGAN. THIRD MANUAL (HIGHEST).—Compass, CC to C⁴ (61 notes). W.P., 3in.—22, Loud flute, flüte harmonique; 23, violoncello; 24, vox angelica, special w.p. of 1 $\frac{1}{2}$ in.; 25, orchestral flute; 26, violin; 27, piccolo; 28, orchestral oboe; 29, orchestral clarinet; 30, orchestral trumpet.

"All the stops of the third organ (Nos. 22-30) are enclosed in No. 3 swell chamber (back), controlled by a centrally-placed balanced expression lever.

"PEDAL ORGAN.—Compass, CCC to F (30 notes).—31, First principal, open diapason; 32, first octave, principal; 33, bourdon; 34, flute; 35, second principal, dulciana; 36, second octave, dulciana principal; 37, fifth, quint; 38, contra saxophone, free reed; 39, saxophone, free reed; 40, double bass viol; 41, violoncello; 42, trombone; 43, trumpet.

"Nos. 31-34 are unenclosed; Nos. 35-39 are enclosed in No. 1 swell chamber; Nos. 40-43 are enclosed in No. 3 swell chamber.

"Nos. 31-39 are on a w.p. of 2 $\frac{1}{2}$ in.; Nos. 40-43 on a 3in. w.p.

"The combination levers of first and second organ stops act also on the pedal stops.

"No. 31 has also twenty-eight pipes. The CCC and DDD pipes, having pneumatic valves at the top, are made to serve for the CCC sharp and DDD sharp pipes as well.

"Nos. 32, 34, 36, 39, 41, and 43 have only twelve pipes, their basses being borrowed from Nos. 31, 33, 35, 38, 40, and 43 respectively. No. 37 has no pipes of its own, being borrowed from Nos. 35 and 36. All borrowed stops act independently.

"COUPLERS.—44, Second manual to first, unison; 45, ditto, octave; 46, ditto, sub-octave; 47, third manual to first, unison; 48, third manual to second, unison; 49, first manual to pedal; 50, second manual to pedal; 51, third manual to pedal.

"Couplers have draw knobs arranged in a single row above the third manual.

"MECHANICAL ACCESSORIES, &c.—TREMLANTS.—52, First organ tremulant, with draw knob, affecting Nos. 1-10; 53, second organ tremulant, with adjustable foot lever, affecting Nos. 11-21; 54, third organ tremulant, with adjustable foot lever, affecting Nos. 22, 23, 25-30.

"Each tremulant perfectly noiseless and enclosed in its own department swell box.

"COMBINATION LEVERS.—55-57, three combination levers affecting first organ and pedal stops; 58-60, three combination levers affecting second organ and pedal stops; 61-63, three combination levers affecting entire organ, speaking stops, and couplers.

"EXPRESSION LEVERS.—64, Affecting Nos. 1-10 and 39—left; 65, affecting Nos. 12-21—middle; 66, affecting Nos. 22-30 and 40-43—right.

"PNEUMATIC VENTILS.—67, Controlling wind to first organ stops, Nos. 1-10; 68, controlling wind to third organ stops, Nos. 22, 23, 25-30.

"These ventilis are controlled by pneumatic buttons placed under the claviers.

"The above is practically what appeared in the "English Mechanic." Since then, I have made some alterations and additions, as follows: To the

first organ is added sub-octave 16ft., which is to be of the soft open, diapason character. Nos. 15 and 16 will then be lieblich bourdon, 16ft. tone throughout, with split knob, treble, and bass. The vox humana, No. 21, will be placed in the third organ, instead of the second, as above.

"This organ is intended to be a large chamber organ for large room, or a small concert room instrument for a small hall; consequently, it is imperative that all the stops are most delicately and perfectly voiced and well regulated, and that the mutation stops get much softer as they ascend in pitch: this especially refers to Nos. 10 and 19."

SPECIFICATIONS.

CRICCIETH.—Specification of organ to the order of John Greaves, Esq., for St. Deiniols Church, Criccieth, North Wales, built by Messrs. Gray and Davison, organ builders to her Majesty Queen Victoria and the late Prince Consort.

TWO MANUALS CC to G and pedals CCC to F.

GREAT ORGAN.—Open diapason, stopped diapason, and clarabella treble, dulciana, flute, principal, fifteenth, mixture three ranks, trumpet.

SWELL ORGAN.—Lieblich bourdon, open diapason, rohr flute, salicional, vox celeste (to tenor C), gemshorn, piccolo, mixture three ranks, cornopean, oboe, vox humana, tremulant.

PEDAL ORGAN.—Open diapason, bourdon.

COUPLERS.—Swell to great, swell to pedal, great to pedal right, great to pedal left, blower. Six double acting composition pedals.

SUMMARY OF DRAW STOPS AND PIPES.—Great, 8 stops 560 pipes; swell, 12 stops 716 pipes; pedal, 2 stops 60 pipes.

RECITAL NEWS.

On June 5 Mr. W. T. Best gave an opening recital before a select audience of interested persons on the Tower Hall, New South Wales, built by Messrs. W. Hill and Son. The builders claim for it the distinction of being the largest organ in the world. Having an internal width of 80ft., with a depth of 20ft., the instrument contains no less than 126 speaking stops; in the "great" organ, 28; in the "swell," 24; in the "choir," 20; in the "solo," 20; in the "echo," 8; and in the "pedal" organ, 26. In addition it has 14 "couplers," besides many pneumatic combinations, the studs of which are placed below their respective claviers, and there are 10,000 pipes. The case is of elegance and beauty, designed in the Northern Renaissance style by Mr. Arthur G. Hill. Mr. Best appeared to find every device as ready to work his will. Commencing the recital with Handel's organ concerto in G major, the player revealed in happy gradations the power of the instrument. Several qualities of an exceptional kind were manifested in his performance of an andante by Alphonse Maily. In Bach's fugue in E flat major he had the good fortune to introduce an absolute novelty, a pedal reed of 64ft. sounding length. Mr. Best selected his own fantasia pastorale as a medium wherewith to show the dramatic capacity of the instrument, and with Mendelssohn's organ sonata (No. 4) concluded a most enjoyable and interesting recital.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—On May 28, 1889, a recital was given by Mr. John F. Runciman, A.C.O.; violin, Miss Emily Hardy. Allegretto from 7th Symphony, Beethoven; violin solo, "Ave Maria," Gounod-Bach; Allegro from Quintett, Runciman; violin solo, romance in G, Beethoven; prelude and Fugue in G, Bach.

PARISH CHURCH OF FOLKESTONE.—An organ recital was given by Mr. Alfred Oake, L.R.A.M., A.C.O., on June 5.—Sonata in F minor, Mendelssohn; adagio (sonata in B flat), Beethoven; fugue in B minor, J. S. Bach; scherzo in B flat, Cappocci; largo in G, Handel (violoncello, Rev. J. Waller, M.A.); allegretto (4th sonata), Mendelssohn; march triumphale, Guilmant.

On July 6 a festival of church choirs was held at St. Nicholas Cathedral; about 800 choristers took part in the service. The Rev. T. B. Nichols, of St. Thomas's Church, conducted; Mr. W. J. Ions was the organist, and Mr. E. J. Rowley the choirmaster. Besides the hymns and the psalms, G. A. Macfarren's anthem, "A Day in Thy Courts," was sung. The preacher was Bishop Sandford, who said in his sermon "that the uses of music, both vocal and instrumental, were distinctly and abundantly indicated in the Holy Scripture." The Bishop further urged the improvement of church

music, the use of music in family worship, and suggested that "when musical entertainments were provided for the poor only the very best musicians should be employed, and that the performances should be such as would elevate and refine."

SALISBURY.—The Salisbury Diocesan Choral Festival took place in the Cathedral on the 6th inst., and was in every way successful. There was a vast congregation, and the singing of the huge choir (numbering some 2,700 voices), accompanied by an orchestra of 90 and the grand organ (Mr. C. F. South), was steady throughout, and most impressive. Mr. Alfred J. Eyre conducted, and has received the congratulations of the musical authorities. The following was the order of Service:—Processional Hymn, "See the Conqueror mounts in triumph," Smart; War March of the Priests (Athalie), Mendelssohn; Tallis's Responses; Psalms for Ascension Day; Magnificat and Nunc Dimittis, Lloyd in E flat; Anthem, "It is a good thing to give thanks," specially composed by the late Sir Frederick Gore Onseley, preceded by the Overture to "Saul," Handel; Offertory Hymns, "Ye Angel Hosts above" and "Ten Thousand Times Ten Thousand," to tunes by Dr. S. S. Wesley and Dr. J. B. Dykes; Concluding Voluntaries by Mr. South, "Worthy is the Lamb" and "Amen" (Messiah), Handel.

A contemporary observes:—"Mr. Albert E. Bishop concluded his second series of 'Six Hours with the Organ Compositions of Johann Sebastian Bach,' on Monday week. The whole six recitals were given at the Church of St. Mary Abchurch, of which he has for nearly twenty years been organist. Mr. Bishop is a Bach player of a high order. He is a modest and unassuming man, but knows how to 'get round' the big fugues of the Leipzig giant in fine style. The recitals have all been well attended, and at some there was not even standing room to be got for love or money. This is a double testimony—first, to the ability of Mr. Bishop, and next, to the improved taste of the public. Appreciation of Bach is an evident token of education up to the right point. All lovers of Bach will be grateful to Mr. Bishop for having undertaken this big task and gone through it in such excellent style."

BIRMINGHAM.—A recital was given by Mr. Astley Langston, at Moseley Baptist Chapel, on May 28th:—Fugue in G minor (Bach), barcarolle from pianoforte concerto (Bennett), sonata No. 1 (Mendelssohn), offertoire in F (Batiste), andante from first symphony (Beethoven), grand chœur in D (Guilmant), andante in G (Batiste), march from "Le Prophète" (Meyerbeer).

NEWCASTLE-ON-TYNE.—A new organ in All Saints' Church, Newcastle, was used for the first time on June the 2nd. The organ has been supplied by our local organ builder, Mr. F. C. Nicholson, who has succeeded in building an excellent organ. The organist at the morning service was Mr. T. Lilley, of Benton; at the afternoon service, Mr. J. W. Cooper, organist of All Saints'; and at the special service Dr. Ames, organist of Durham Cathedral. During this week special services have been given by Dr. Rea, Mr. John Nicholson, Dr. Chamber, and Mr. Ions, assisted by their choirs.

LAUNCESTON.—The Launceston District Association of Church Choirs (one of the oldest in the country) recently held its eighteenth annual festival service at St. Mary Magdalene. The canticles were to a setting of Mr. W. H. Richmond. The Anthem was, "Sing praises unto the Lord" (Crickshank). A three-fold amen was sung at the end of the prayers, and Stainer's seven-fold amen after the blessing. An unqualified success, as at last year's festival, was again accorded the association, the whole of the music being rendered with striking effect. Mr. Richmond's service is pleasing and effective as Churchlike in tone. The anthem, a somewhat difficult one, was sung with much spirit. It is certainly surprising how so large a body of singers kept so well together without a conductor, depending only on the organ, and that a very inferior one. In parts a cornet played by a member of the Altarnun choir proved useful. The service was sung by the vicar of Launceston and the Rev. S. Carah, and an appropriate sermon on the antiquity and devotional helpfulness of choral worship was preached by the Rev. R. Granville, rector of Bideford. A string band assisted the organ.

ST. MARY'S, BRITANNIA-STREET, E.C.—The Kyrle Society gave Mendelssohn's "Hear my prayer," "Judge me, O God," and Rossini's "Stabat Mater" on June 12th, under the able direction of Mr. F. A. W. Docker. The principal singers included Miss A. Loaring, Mr. J. Probert, and Mr. A. Orme. The choral portions were throughout admirably rendered by the society's choir—a body of some sixty to seventy voices.

ST. GEORGE'S, CAMPDEN-HILL.—An organ and violin recital was given by Mr. G. F. Huntley and Mr. H. W. Hunt (vocalist—Madame Carrie Blackwell) on June 17th: Prelude and Fugue in E (Stanford), Mr. H. W.

Hunt; Thema Mit Veränderungen (Op. 150) (Rheinberger) for violin and organ; Adagio in E (Op. 51) violin and organ (Merkel); Rhapsodie Fantasia for Organ alone (Saint Saëns); Abendlied Overture, violin and organ (Rheinberger).

LEEDS.—Mr. Alfred Benton gave a recital on the occasion of the opening of the new organ built by Messrs. J. J. Binns, of Leeds, at St. Mark's Church, Woodhouse:—Toccata and Fuga in C major, Bach; Allegretto Quasi Andante, Schubert; March a la Turque, Beethoven; Minuet and Trio in G minor, Bennett; Invocation, Lemmens; Choral Song and Fugue, Wesley; Andante (with variations), Haydn; March in E flat major, Salomé.

NOTES.

A college of organists has been organised in Canada with a view to provide an organisation after the manner of the English institution, for the profession of organists, to provide a system of examination of certificates for the better definition and protection of the profession, and to secure competent organists for church service and the concert room; also to provide opportunities for intercourse among members of the profession and the discussion of professional topics, and to encourage composition and the study of sacred music.

Mr. W. Manby de Sergison is giving recitals of classical organ music, ancient and modern, at St. Peter's Church, Eaton-square, each Monday afternoon during the present month. The organ here is one of the finest church instruments in London.

A writer in the "Banner" observes, in speaking of two leading collections, "Organists hardly ever give 'Church Hymns' fair play. But it is not easy to match Sir A. S. Sullivan as a composer, and I boldly take the ground that the 'Church tunes' are the best on the whole. The 'Church tunes' for 'Brightly gleams our banner,' 'Onward Christian soldiers,' and 'Oh! worship the King' sweep out of the field the 'Ancient and Modern' tunes for the like; while the tunes, 'St. Bartholomew,' 'Day of Rest,' and 'Edengrove' ('Church') more than hold their own against 'Everton,' 'Wadsworth,' and 'In Memoriam,' to which 'Ancient and Modern' sets 'King of saints to whom the number,' 'O! day of rest and gladness,' and 'There's a friend for little children.' These are six standard hymns, greatly liked and widely sung, and if on these 'Ancient and Modern' (though on their own ground of 'tunes') are out of count, where are they as to the whole case?"

Mr. F. W. Goodrich, writing to the "Musical Standard," concerning the use of harp with organ, says:—"I can give instances in my own knowledge which show that its use in Divine Service is now pretty frequent. Mr. Joseph Barnby, I believe, was the first to adopt it in 1863, when he was organist of St. Andrew's Wells, and of late years it has been frequently employed at St. Matthias, Earl's Court, St. Cuthbert's, Kensington, St. Michael and All Angels', Notting-hill, St. Stephen's, Gloster-road, and by myself as organist of St. John the Baptist, Kensington, in 1886. It has also been used for sacred recitals at St. Peter's, Bayswater, and All Saints', Kensington Park. These instances of its use are culled from the churches of only one of the great parish towns of London, viz., Kensington, and doubtless other great parishes could show a similar record, to say nothing of the country. I trust that before many years are past a harp will be as much regarded a necessary adjunct of the musical service of the Anglican Church as an organ now is."

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. Candidates' names for the July Examination should be sent in on or before July 9th. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.
E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

The Organ World.

SUPPLEMENT TO THE "MUSICAL WORLD."

SERVICES FOR THE PEOPLE.

In an interesting paper in the "Guardian," entitled "The Lessons of our Decanate," Dr. Goulburn, who has retired from the Deanery of Norwich, says:—"I have only time to say a word upon that other experiment which for the last two years we have been making at Norwich, borrowing the idea from Gloucester, and other cathedrals which have followed in the wake of Gloucester—the experiment of 'People's Services.' These services consist of popular anthems and extracts from oratorios, interspersed with hymns (during which the congregations stand up and are invited to join), the whole being prefaced with two Collects and the Lord's Prayer and concluded with a Collect and the Benediction. I do not think that any member of our caputary body at Norwich is very much enamoured of this new (and in some respects questionable) form of devotion. But we had to consider that experience elsewhere had shown the success of such services, as regards the attendance of the masses at them; that where the masses are gathered together to hear sacred words either said or sung there is always the possibility of some such word sinking, by God's grace, to a depth below the emotions—to the springs of the will and character; and that this seemed to be an effort to reach the lowest stratum of the population which deserved all sympathy, and in which we were unwilling that our cathedral should decline to join. So we decided to keep pace with the popular movement, and now for two seasons the experiment has been made. Nothing can exceed its success, if the mere magnitude of the congregation, by itself and of itself, is to be esteemed as a success. The nave has been more thronged, if that were possible, than it was at the Bishop of Peterborough's 'Argumentative Discourses' (though it should be remembered, in instituting such a comparison, that women on that earlier occasion were excluded)—nay, at one or more of these services many have been obliged to leave the church from the impossibility of finding standing room. This effect is partly due, no doubt, to the passionate love of music, and the keen susceptibility to its effects, which characterises the people of Norwich; partly, also, to the enlistment of a very large voluntary choir, some of whom sing solos, and all join in the choruses, so that the people who attend feel that they are not only listeners, but themselves also performers. It is only fair to add that, owing to the exertions of our admirable precentor and organist, these services have been hitherto conducted in the most reverent and orderly manner, and that the demeanour of those attending them has been, as far as I have been able to observe it, quite unexceptionable. I have little fear for the future of such services while they are under the surveillance and control of two such men, who are as zealous for the devotional effect of the services as for the maintenance of a good musical standard. But two points have forced themselves upon me in regard to this new development of Church worship. The uniform tendency of choirs is to be ambitious; to eschew what is comparatively easy of performance, and to attempt higher flights, before they are able to fly well on a lower level. This tendency must be studiously restrained and held in check. And as to the higher aspect of a service of song, it is surely most important not to allow the appeal to the emotional part of our nature (and music appeals to us through the emotions) to stand quite alone, to support it by an appeal, however brief, to the higher faculties of reason and conscience. It is this that has urged me, when present at such services, always to speak, if it be only for five minutes, on some topic offered by a passage in one of the daily lessons, or otherwise suitable to the occasion, and to make the congregation stand and repeat audibly the responds to the versicles, 'O Lord, open thou our lips,' &c., before the musical performances commence. The more we can divest such services of the character of an oratorio or sacred concert, and the more we can give them, without obliterating their main feature of song, the character of an act of worship, and of an appeal to the conscience as well as the emotions, the more suitable surely we shall make them for the 'holy and beautiful house' of prayer, and the more confidently we may hope that the blessing of Him who seeketh to be worshipped in spirit and in truth, and which blessing alone can make them effective for the high purpose of edification, will rest upon them."

CHURCH MUSIC.

"It cannot be denied," observes Mr. H. Norman Adams, in writing on Sacred Music, "that at the present time composers find a very wide field of appreciation without the precincts of the Church; and to such a degree that pecuniary advantages and reputation gained by this appreciation separates them from forms whose importance is perhaps only recalled to them when a composer contributes a masterpiece through one of the several Sacred Musical Forms. The neglect of Sacred Forms by capable composers has given many opportunities for the introduction of works into the Church by very limited writers; one cannot call them composers, inasmuch that such productions do not aid the dignity and beauty due to Sacred Worship, but conveniently help to carry on a service and worship which might be far more impressive and devotional without such aid."

This influence has been very detrimental to many with regard to Sacred Music, the inconsistency being often clearly revealed by appreciation of dry and meaningless musical expression in religious services, and the highest appreciation of beautiful and intelligent musical expression outside of the Church."

This may be true, but how little real encouragement is given to the composition of high-class Church music. Success in this, one of the highest departments of the art, seems hardly attainable save by writing down to the level of popular ideas concerning worship music, and selling one's cramped productions at "three-halfpence" a copy. Our organists and Church musicians are directly concerned in the development and elevation of Church music. The truth is, nothing can be done until something like sufficient space of time can be granted to permit the due expression of the sacred text. While a rapid sermon may drag its weary length over the regulation thirty-five minutes with impunity, a setting of such a noble expanse of inspiration as the "Te Deum" or "Magnificat" must be gabbled through in some fashion or other in from three to eight minutes. However, this is a matter which is righting itself gradually. Full-grown verbal structures will in time claim full-grown musical forms for their proper enunciation and expression; then will sacred music be duly developed in our churches.

ROCHESTER CHURCH CHOIR ASSOCIATION.

The annual service of this association was held in Rochester Cathedral on Thursday, the 20th inst. The singers, nearly all of them in surplices, were about 600 in number, and performed the very modest music set before them fairly well. Of course there was an almost complete absence of light and shade, in spite of the conductor's efforts; and this was particularly noticeable in the "Gloria in excelsis," which was sung after the service to the familiar setting in A by Dr. Armes, of Durham, himself an old Rochester chorister. The procession was the plain song, "Corde natus," sung in unison, and the arrangements for the marshalling of the choirs were admirably carried out by the Rev. G. M. Livett, who has recently been made general secretary. The responses call for a word of notice. They were an arrangement by the precentor of the Cathedral, the Rev. A. L. Coates, and consisted of Tallis's festal use with the plainsong given to the trebles—a great improvement on the customary form of "Tallis" for ordinary festivals, the screeching of trebles in choir and congregation being thereby avoided. The psalms were taken to familiar chants, as were also the "Cantate" and "Deus misereatur," the "Magnificat," and "Nunc Dimittis" to Goss in A being for some inscrutable reason relegated to the end of the book amongst the supplemental music, which was not sung at the festival. It seems a trifle absurd not to have the canticles sung to something more dignified than a single and a double chant. The anthem was Barnby's "Sing and rejoice," which was, on the whole, rendered creditably, though the tenors did manage to distinguish themselves with a high passage atrociously out of tune, and some of the voices tried to run away in the middle of the anthem. They were, however, kept in the paths of rectitude by the judicious playing of the cathedral organist, Mr. John Hopkins, and the conductor, the Rev. A. L. Coates. There were two offertory hymns—"Faith of our Fathers," sung to a very commonplace tune, and "Upward, where the stars are burning," to Calkin's tune in Mr. Brown-Borthwick's book. The thought came across one whether Mr. Calkin composed this tune before Sir Arthur Sullivan wrote the music of "Patience," for there was one phrase in it common to both. The Dean of

Rochester gave an admirable little address to the choirs. This was a new departure (for this year only), Rochester being a happy place where sermons do not form an integral part of choir festivals. After the recessional hymn Mr. Hopkins played Attwood's version of "God Save the Queen"—it was Accession Day—which was written as a prelude to his anthem, "I was glad," composed for the coronation of George IV., and accompanied the whole service with consummate taste.

ORGANISTS' LAW.

Rather should this be want of law. In addition to the remarks made upon this matter the other week, and it may be remarked the late Lord Campbell ruled that the organ out of Divine service is the property of the parish, but that the moment the minister appeared at the reading-desk, then he became master of the music. Thus observed Dr. W. Gilbert in a lecture given before the College some years ago: "The voluntaries are parochial rights, and the service music is entirely in the hands of the minister." These words are to the same effect as sentences written on this subject at a recent date. The difficulty in the way of improving the *status* of the organist world seem to be the first definite step; for the improved appreciation of the organist by the minister, and the advanced social standing of the organ-player have made the possibilities of a more satisfactory understanding a matter quite within the hopes of all reasonable men. Who will take the first step? will it be the more enlightened and generous clergyman? or will it be the organist of undoubted eminence who will and can act as a leader on behalf of his less fortunate brethren? All seem to agree that now is the time to move towards the settlement of the problem.

AN OLD DIVINE ON MUSIC.

Thomas Fuller, writing at the time of the Commonwealth, said:—"It was therefore my constant wish, seeing most of our musicians were men of maturity, and arrived at their full age and skill, before these distracted times began, . . . that there might have been some seminary of youth set up, to be bred in the faculty of music, to supply succession, when this set of masters in that science had served their generation. Yet although I missed of what I did then desire; yet, thanks be to God, I have lived to see music come into request, since our nation came into right tune, and begin to flourish in our churches and elsewhere; so that now no fear but we shall have a new generation skilful in that science, to succeed such whose age shall call upon them to pay their debt to nature. If any who dislike music in churches object it as useless, if not hurtful, in Divine service, let them hear what both a learned and able divine allegeth in defence thereof: 'So that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear through the spiritual faculties to the soul, it is by a native puissance and efficacy greatly available to bring to a perfect temper whatsoever is there tumbled; apt, as well to quicken the spirits, as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and moderate all affections.'"

COLLEGE OF ORGANISTS.

Continued from page 98.

Secondly—our responsibilities. We should all of us first try to obtain the confidence of our clergy by punctuality, by interest in our work, and by gentlemanly deportment. I think that the clergy would be willing to put us on a better footing if we were able and anxious to take that footing. There is sometimes just a little feeling of antagonism in the bosom of the organist. He goes to an appointment prepared to find an opponent in his vicar instead of a friend. When the vicar does prove to be an opponent the best way is to go to him frankly and have an explanation with him.

Deportment I have already touched upon. What I mean is that we should not go out of the vestry and immediately throw the church off. I do think that an organist's private life should at least be within a certain radius of the church what his public life is. He ought also to keep himself on a level with his congregation, so as to be absolutely

master in his own sphere, and we should be especially careful of anything like mixing in local politics.

Next, the education of the clergy. We expect the clergy to sympathise with us and with our office, but we forget that they are often desperately ignorant of music. If you get a musical curate (which is not always an unmixed blessing), and can pull with him, so much the better; but the ordinary unmusical clergyman should be helped by the organist to a further knowledge of church music. I mean that he should be able to give his reasons for any expression of opinion on this point. The control of the music ought to be absolutely under the charge of the organist, but, if he can properly do so, he should give way to any wish on the part of the minister. If unable he should lay before him his reasons and views.

As to educating the choir, do we ever consider the necessity of the organist doing this by means of a little more social intercourse, such as asking them to one's house, joining in their pleasures, and bringing oneself into contact with them, so as to create an "*esprit de corps*" among them.

Just the same with regard to the congregation. We grumble at the way our congregations sing and hamper us, but we might try to help the congregation. I was once asked by a vicar to speak to the congregation in the church after the evening service. We arranged for a series of three practical lectures, which were most successful, and I think we may often lighten our burden a good deal in this way.

Then we have still another duty—the education of our fellow organists. I mean by making greater use of our few opportunities for meeting for mutual improvement by social intercourse. I feel this very deeply: I think there is nothing so improving as the reunions which all other artists hold, where they exchange views. It is rather shoppy, perhaps, but at the same time very educational.

I need hardly say that in order to do all this an organist must first educate himself, and must learn to keep pace with current events. Successful men in all professions are always good all-round men. Take, for instance, in music, Sir John Stainer, Sir Arthur Sullivan, Professor Herkomer, Sir F. Leighton, etc., and another gentleman whom I need not refer to here in connection with the College of Organists (applause). Organists should recognise that their art-science does not take the position it is entitled to, and that it is *their fault*. Music is looked upon as a gratuitous thing, so familiar that it has become to a certain extent contemptible, and has not its proper value placed upon it. Music comes into our lives and supplies a want where a great many of the other arts and sciences fail, and yet you often hear the arts and sciences referred to without a mention being made of music. This is the case with the daily press. This is not right, and it must be the fault of the musicians. Now organists represent the musical profession, because out of every twelve musicians nine are organ-grinders, content to go on doing their very best but not proclaiming an art-science—at least, I hope this is the reason for our apparent apathy.

Now another point. Do we always try to make friends with our fellow organists? I think not as much as we might do. We should remember that our profession is a profession of harmony, and yet how few of us know each other. The other day I was reading a paper by a gentleman, who may possibly even be present, upon the relationship of the piano and the organ. It was one of the most able treatises I ever had the pleasure of reading on the subject, and yet I had never heard the gentleman's name before. I think I am right in saying that there is no such thing in existence as an organists' club, unless we regard this institution as such. All the other professions have their clubs, and we ought to have in London a distinctive musical club. It is wonderful what agreeable people we are when we know each other! Moreover, we should beware of hyper-criticism. If we go to an organ recital, where the organist gives us his time and talents gratuitously, nine times out of ten we come away finding fault because he did not play as we thought he ought to. Of course this is not universal, but there is still too much of it.

Almost every other profession has ample machinery for combination, and we ought not to grumble if we are badly treated by the clergy, congregations, and the public in general from whom we derive our bread if we do not likewise form some kind of association to protect ourselves. Individuals are perfectly powerless as *individuals*, but collectively we are an indispensable body. Until we combine and sink the professional jealousies that are too common we shall never have our profession as much honoured as it ought to be. Now we are completely at the mercy of a single man who may for any or no reason deprive us of our position. We must have some kind of association to which we can refer whenever any difficulty

arises. Of course the College of Organists ought to be that institution, but unless we are loyal to the College of Organists as the central institution we cannot expect it to move; we have no right to toy with other institutions whatever their *raison d'être* may be or have conflicting interests. Of course, we need Somebody to take the initiative. It is difficult for young men (who are the most interested) to make the first start; but we can bring pressure to bear upon the chiefs of our profession with whom we may have the privilege of being brought into contact. It is very natural for a successful man to forget that the path of his younger brethren may not be so smooth and rosy as his own, so we must ask for what we want. What provision are we making for old age and sickness? I venture to think we take little thought for these things, and we all know what the result is upon all organists, whether in our College or not. A gentleman whom you all know, the descendant of two great men to whom the Church will ever be indebted, wrote to me deploring the failure of his scheme, the Organists' Benevolent Society. It was a scheme rendered abortive by the indifference of those whom it was intended to benefit. Mr. Wesley has nothing to regret, but it will be our undying reproach that we did not make use of his efforts on our behalf when we might have profited by them. However, I think that this effort of Mr. Wesley's will not be abortive. I am perfectly certain that we shall sooner or later reap the harvest he has sown, and the sooner it comes the better it will be for those who might have taken more immediate advantage of it. There is the Royal Society of Musicians, it is true, but that could not take the place of this fund, for few of us can afford to join the Royal Society, and so share in its benefits.

Finally, I would sum up by saying that our musical crest should be "the banner with the strange device," and that our motto should be in two words:—"Education.—Combination!"

The Chairman: I am sure you have all been much interested in the excellent lecture you have just listened to. I must not attempt to review all the important points introduced by the lecturer, as the time is running short. You will admit that the frank and comprehensive utterances of the lecturer are most instructive. He has not spared our defects, but at the same time has pointed out remedies for them.

With regard to the position of the organist as related to the clergyman, I think it may be stated thus: The clergyman is the general of the Church forces, and the organist the colonel of the regiment of those who musically serve the Church; the duties are different and are divided, and there should be no clashing, although the clergyman is of course the superior officer.

I strongly agree with the lecturer that organists should combine in order to protect themselves against what has been called "clerical aggression," and that at the same time we must take care to educate ourselves to be more worthy of the consideration we claim. Examinations should be set in other subjects than music, and the organist should devote himself to more mental culture.

Another important subject our attention has been called to is the necessity of a broader knowledge of organ construction, so that we may be able to consult and act with organ-builders. The sooner we are in a position to effect this the more worthy we shall be of our work.

As for our shortcomings in choir training, I am afraid one great reason is that we have not sufficient time for this work, and that is a difficulty which cannot well be avoided.

The Chairman then proposed a vote of thanks to the lecturer, which was unanimously carried.

The lecturer expressed his regret at the unsystematic form of his paper, which was due to the little leisure had to prepare it, and he thanked the audience for the cordial manner in which they had received him, and for the attention with which they had listened to his remarks.

RECITAL NEWS.

WORCESTER.—The sixth triennial general festival of the associated choirs of the archdeaconry of Worcester was lately held in the Cathedral. Formed as it was with a view to the improvement of church choral worship in the archdeaconry, the society, which has now been in existence for 27 years, has attained considerable success. Once in three years the associated choirs meet in the Cathedral, and in the intervening years the choirs meet in the district as circumstances permit. The morning service and sermon were dispensed with for the convenience of choirs coming from a distance, as on the occasion of the last festival. The choirs met for rehearsal in the

Cathedral at 2:30 in the afternoon. The service was chanted by the Revs. E. Vine Hall and H. Clifford. The responses were arranged to be sung in unison by the choirs and the congregation. The harmonies were sung by the Cathedral choir only, the united choirs sustaining the plain song. Both organs were used, Mr. Hugh Blair playing the great organ, and Mr. L. A. Brookes the choir organ. Mr. O. Milward was the chief conductor, being stationed on the choir steps. He was assisted by the Rev. H. H. Woodward, who was in the centre of the choir, Mr. Dyson, who was in the choir aisle, and Mr. E. J. Spark, who was in the nave. Further assistance was obtained for the purpose of keeping the voices together in the shape of five cornets played by Mr. A. W. Gilmer, of Birmingham, and assistants, who were placed at different points among the choirs. The "Magnificat" and "Nunc Dimittis" were by Wood, and were beautifully rendered. The anthem was Henry Gadsby's "O, Lord, our Governor." Some of the bright E movements therein were particularly pleasing, especially the one "Thou madest him lower than the angels," sung with very good effect by the Cathedral choir; the sound of the distant voices of the choir floated down the church with surpassing sweetness and brilliance. The triumphant finish of the anthem was capitally brought out. "O, God, our help in ages past," was sung to St. Anne, a tune suited to congregational singing; and afterwards a choral hymn, "The splendour of Thy Glory," the music of which was specially composed by the Rev. H. H. Woodward for this festival, was given. Mr. Milward, choirmaster of the association, assisted by Mr. Dyson, efficiently carried out the training of the choirs. The general arrangements were under the judicious direction of the Rev. H. Woodward and Mr. E. J. Spark.

CHRIST CHURCH, NEWGATE STREET.—Programme of the organ recital given by Mr. George Cooper on June 26th. Vocalists: Miss Burchett, Mr. J. H. Williams. Fantasia (Hesse); adagio (George Cooper, d. 1876); fugue, "The Giant" (Bach); andante (Mozart); fantasia; prelude and fugue (Mendelssohn); chorus, "O Father, whose Almighty power" (Handel); andante E mi (Smart); adagio from a clarinet concerto (Spohr); fantasia on a Russian Church melody (Freyer).

FULHAM PARISH CHURCH.—Programme of organ recital on June 19th, given by Dr. C. J. Frost, F.C.O. Toccata (Schellenberg), offertoire (J. F. Barnett), grand fantasia (Neukomm), allegro moderato (Hopkins), offertoire (Grisson), melody (Salaman), march (Salome).

LIVERPOOL.—Recitals were given by Mr. W. T. Best in St. George's Hall on June 6th, June 8th, Thursday, June 13th, and Saturday, June 15th. The music included:—Overture, "Indra," Flotow; Marche Rustique, Gigout; Sonata in G major, No. 1, Best; Andante in B flat major (first Symphony), Romberg; March and Bridal Chorus (Lohengrin), Wagner; Overture, "Nabucodonosor," Verdi; Air, "No, caso equal" (Les Huguenots), Meyerbeer; Concerto in G major, Handel; Adagio from the Third Symphony, Mendelssohn; Festal March, Best; Fantasia with Choral in G major, Smart; Trio, "Sott' altro ciel" (Guglielmo Tell), Rossini; Prelude and Fugue in B flat (Op. 35), Mendelssohn; Chaconne from the Fourth Violin Sonata, Bach; Overture, "La Barcarolle," Auber; Offertoire pour Orgue in C major, Thomas; Andante Cantabile in E flat (Op. 30), Beethoven; Fugue in G major, Wesley; Sarabande dans le Style ancien, Dupont; Andantino in F major (Organ Pieces, No. 7), Salomé; Overture, "Jessonda," Spohr.

ST. PETER'S, EATON SQUARE.—Mr. W. de Manby Sergison at his first two Monday recitals in June has performed:—Sonata, No. 1, Guilman; Sonata, No. 1, Mendelssohn; Prelude and Fugue in D, Bach; Fantasia in F minor, Mozart; Symphony, No. 5, Widor; En forme d'ouverture, Smart.

PARIS.—At the "Exposition Universelle," in the Trocadéro, on the 17th June, the fourth "Séance d'Orgue" was given by M. Eugène Gigout, organist of "Saint-Augustin," Paris. The programme included Sonate en la, Mendelssohn; Suite Grégorienne, Eugène Gigout; Toccata (extraite de la 4re Sonate), F. de la Tombelle; Fugue en ré mineur, L. Niedermeyer; Intermezzo, Léon Boellmann; 3me Rhapsodie bretonne, C. Saint-Saëns; Lied, Mache de Fête, E. Gigout; Fantaisie et Fugue en sol mineur, J. S. Bach (1685-1750); Improvisation; Grand Chœur dialogué, E. Gigout.

ABERDEEN.—At Queen's Cross Free Church (first organ in the "Free Church" in Aberdeen) was heard at an organ recital given by Dr. A. L. Peace, of Glasgow, a selection of sacred music by the church choir (Mr. Charles Soutar, conductor) on 14th June. Programme:—Organ concerto, F major (Handel), largo, allegro, larghetto, allegro; dnet sonata, C major (Weber); prelude and fugue, D major (Mendelssohn); chorus from "St. Paul," the choir; "Praeludium et fuga," A major (Sir F. A. G. Ouseley; "Rondo, con l'imitazione di Campanelli" (Giovanni Morandi); "Marche

Nuptiale" (Gounod); "March aux Flambeaux," No. 3 (Meyerbeer). Specification of the organ.—The organ, which has been built by Messrs. Henry Willis and Sons, London, consists of two manual claviers from C C to G (56 notes), and two octaves and a half of pedals from C C C to F (30 notes). Great organ: 1, open diapason; 2, dulciana; *3, gamba; 4, claribel flute; 5, flute harmonique; 6, principal; 7, fifteenth; 8, trumpet; *9, cornodi-bassetto. Swell organ: 10, lieblich bourdon; 11, lieblich gedact; 12, open diapason; *13, salcional; *14, vox angelica (undulating to tenor C); 15, gemshorn; 16, piccolo; 17, cornopean; *18, hautboy. Pedal organ: 19, open diapason; 20, bourdon. Couplers and accessories: 21, swell to great; 22, swell to pedals; 23, great to pedals; *one double acting great to pedal coupler; three composition pedals to great organ; *three composition pedals to swell organ. Mr. Henry Willis's patent compressed air movement is applied to the pedal organ. (*These prepared for only.) One of Melvin's patent hydraulic engines is used in blowing.

A recital on the great organ built by Messrs. Hill and Son for the Town Hall, Sydney, New South Wales, was given by Mr. W. S. Hoyte on June 20th. Programme:—1. Overture, "Ruy Blas" (Mendelssohn); 2. Slow movement from quintette (Schumann); 3. Introduction to "Lohengrin" (Wagner); 4. Toccata and fugue in C major (Bach); 5. Air de ballet (Ketten); 6. Concerto in B flat (Handel, cadenza by Dr. Bridge); 7. (a) cantilene (Maily), (b) prayer, "Rienzi" (Wagner); 8. March, "Aida" (Verdi).

CHRIST CHURCH, GUILDFORD.—An organ recital was given by Mr. Chas. Wilkes, A.R.A.M., F.C.O., on Wednesday, 19th inst., with selections of vocal music by the Misses le Maistre. Sonata in F minor, Mendelssohn; communion in E flat, Batiste; fantasia in C, Tours; "O rest in the Lord," Miss Nettie le Maistre; andante in D, Silas; fugue in G minor, J. S. Bach; andante (sonata pathétique), Beethoven; "Hear ye, Israel," Miss Ida le Maistre; march triomphale, Guilmant.

ASHTABULA.—An organ recital was given in St. Peter's Church, Ashtabula, O., on May 27, by Mr. Augustus A. Aylward, formerly organist of St. Thomas's Church, Salisbury, England, and the Chapel of Ease to the Cathedral. Programme:—Overture to the Occasional Oratorio, Handel; Prelude in G (No. 2), Mendelssohn; Fugue in G Minor (Bk 1), Bach; Berceuse, Delbruck; Offertoire in D Minor, Batiste; March from "St. Polycarp," Ouseley; Andante in E Minor, Wely; "Zadock the Priest," Handel.

CHURCH OF ST. MARY'S, SPRING GROVE, ISLEWORTH.—The following pieces were played by the organist, Mr. J. Hart Gordon, after evening service, June 23.—Prelude and Fugue in C minor, Mendelssohn; Elevation in E flat, Batiste; Soft Voluntary in G, J. H. Gordon; Grande Marche Religieuse (arranged by Best), Adolf Adam; Pilgrim's Song of Hope, Batiste; Postlude (Andante Serioso), Smart.

ROXBURY, U.S.—A second organ recital was given by Mr. Philip Hale at Church of First Religious Society, Roxbury, on May 27, Mr. Walter H. Edgerly, baritone, assisting, the programme including:—1. Prelude and fugue in G minor, No. 14, Dietrich Buxtehude. 2. (a) Romance, Charles Alexis Chauvet. (b) Procession du S. Sacrament, Charles Alexis Chauvet. 3. (a) Choral, "Von Himmel hoch," Johann Pachelbel. (b) Minuetto, Philip Hayes. 5. (a) Capriccio, Edouard Lemaigre. (b) Prayer, Aloys Klein. (c) 2nd Pastorale, Aloys Klein. 6. (a) Prayer and Cradle Song, op. 27; (b) Reverie, op. 70 (new); (c) Nuptial Postlude, op. 69 (new), Felix Alexandre Guilmant. The press notices speak highly of Mr. Hale's playing.

The "old mother country" will have no cause to feel ashamed for the organ Messrs. Hill have just finished for the Sydney Exhibition and Town Hall. An organ, perhaps, is never heard to worse advantage than in the place where it is built. Its most dulcet, as well as its most ponderous tones, require the lofty aisle and vaulted dome to create their proper effect. Seated fairly amidst ten thousand speaking pipes, and next to a 16ft. trombone during Mr. Jekyll's interesting recital on Tuesday afternoon, one could only conjecture what the musical result would be in a suitable building; but from the purity of the tone of the diapason, and a decided grandeur of effect of the full organ, these conjectures are distinctly favourable, and as Sydney Town Hall is 200 feet long by 80 wide, our cousins will doubtless have abundant reason to be satisfied with their big musical possession. The three years spent in the building seem none too much for the many ingenious contrivances and thorough workmanship and finish exhibited in every part.

ST. STEPHEN'S, TONBRIDGE.—Mr. W. M. Wait, organist and choir-master, St. Andrew Undershaft, E.C., opened the new organ, built by Henry

Fincham, on Thursday, June 20. Programme of recital as follows:—2nd Sonata, Mendelssohn; "Comfort ye," "And the glory" (by request), Handel; Prelude and Fugue in G, Bach; Adagio in D, Smart; Solemn March from "St. Andrew," W. M. Wait; "I waited for the Lord" (by request), Mendelssohn; Romanza, S major, Beethoven; Postlude in E flat, Wely. "God Save the Queen."

NOTES.

At St. John's College, Cambridge, on August 1, an examination is to be held for the election of four choral students, commencing at 9 a.m. in the College Hall. The value of the studentships will be £40 per annum for three years, but no resident member of the University will be elected for a longer period than the remainder of his residence in the usual course. Successful candidates will be required to become members of the college (if not so already), and to commence residence on October 7, 1889. A studentship is tenable with a scholarship, exhibition, or sizarship. The duties of the students will be to take part in the musical services in the college chapel during residence and to attend the choir practices under the direction of the organist. They will be required to pass the University examinations for the B.A. degree under the same conditions as other members of the college. Candidates will be required to sing a solo or solos of their own selection, and to give proof of their skill in singing at sight.

Speaking of Luther's presumed musical power, "Cassell's History of Music" has the following:—"Whether he was able to play the organ we are not in a position to say. Up to the present time we have no information one way or the other, but it is scarcely to be supposed that with such remarkably musical gifts he would not at some time have acquired a knowledge of organ playing, especially when we remember that an organ was to be found in every monastery, and that it was the practice of the monks to exercise themselves daily on this instrument. In organ playing Luther would have an opportunity of satisfying his love of polyphony, and it is not to be supposed that he did not avail himself of every opportunity that would thus have presented itself. Even if not an able performer, he probably possessed sufficient skill to play a prelude, accompany a simple Gregorian *cantus*, or close the service with an easy voluntary. Of his singing we have repeatedly spoken. With such enthusiasm did he enter into all his vocal exercises that it was difficult for him to leave off. Johann Walther confirms this when he says: 'I attest truly that Luther loved choral song. Many an hour have I sung by his side, and observed that when thus engaged the dear man became joyful and merry of heart. He never seemed to tire of singing and of speaking enthusiastically about music.'"

The arbitrary treatment of the organist is a matter still receiving frequent illustration. The people of the neighbourhood of Bowes Park and Wood Green are, according to the "North London Echo," much exercised by the changes recently made by the new vicar of St. Michael's, Bowes Park. The organist, placed in a position which was obviously meant to compel retirement, spent, it is said, £100 upon improvements in the organ; he organised attractive festivals, and developed in his choir a good choral force, work which found a large acceptance in the locality. Now, at the will of a gentleman not in musical touch with his congregation, marked changes are made in such a way as to give a good deal of dissatisfaction.

Mr. Harold B. Osmond, F.C.O., has been appointed to the post of organist and choir-master of St. Peter's, Thanet. The church, a pleasant walk from Ramsgate or Margate, is close to Broadstairs. It has for a good many years boasted an effective musical service.

COLLEGE OF ORGANISTS.

The Library will be opened on Tuesday next from 7 to 9 p.m. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. Candidates' names for the July Examination should be sent in on or before July 9th. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.

